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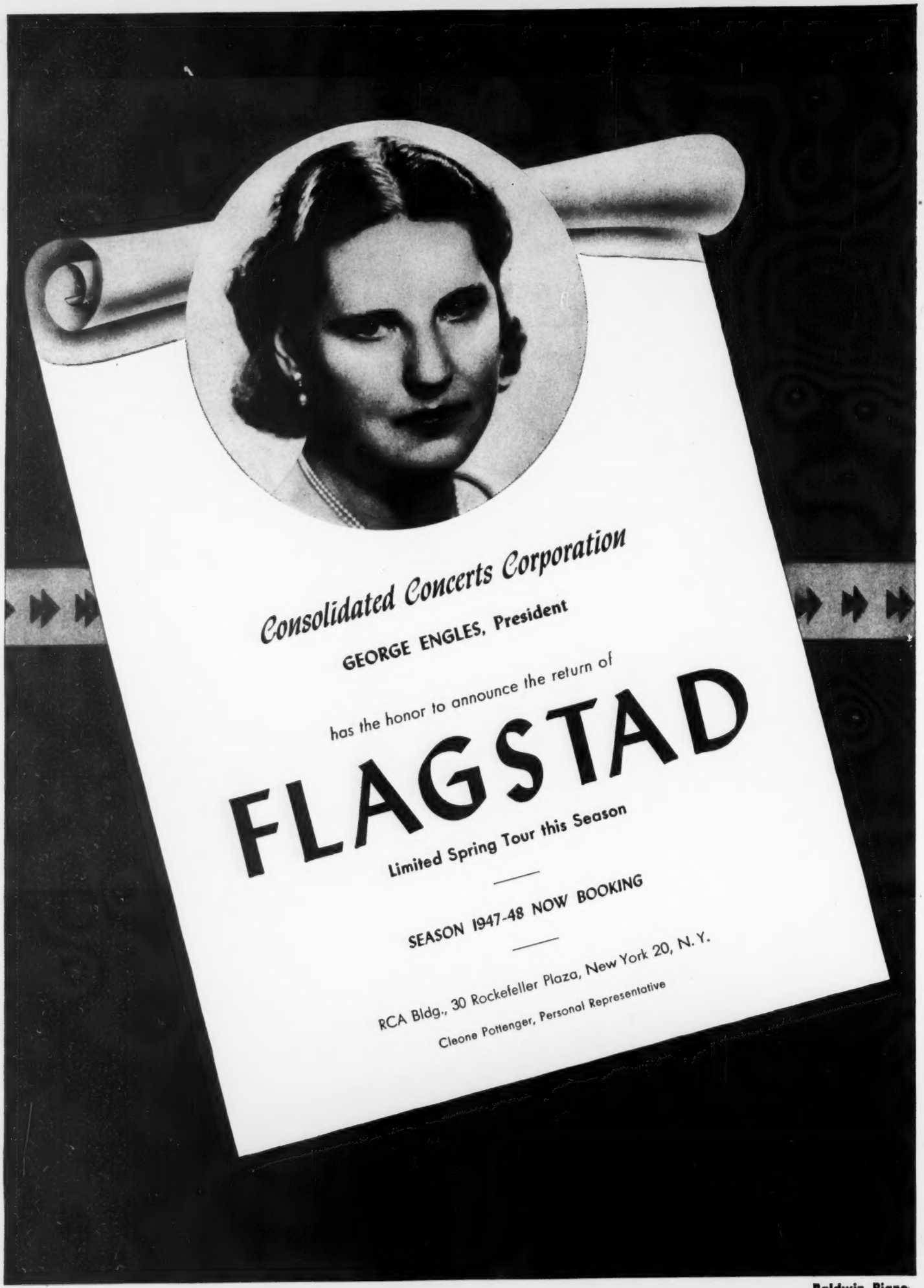
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JOSEPH SZIGETI
is perhaps telling his little granddaughter of the glamour of a violin career. She looks as if she might like to try it.

Orchestral Pros and Cons

The musical waves above Manhattan—had some unusually large antenna been lowered from one of the other planets—would have been found to be "unusually disturbed" during the last fortnight.

Artur Rodzinski departed the Philharmonic, accompanied by statements alleging he was not happy there, and the board of directors moved forward the date of his resignation's effectiveness from next October to "as of now." Subsequently he was appointed musical director and conductor of the Chicago Symphony Orchestra, beginning next fall.

The questions that were roused in the various interchanges, formal and not so formal, between the Philharmonic's board, advisors and friends, and Rodzinski's, found echoes in some of the daily newspapers. The one which seemed to agitate most persons in various degrees was whether an orchestra should be under the control of its board and management, or the sway of the conductor, at least so far as artistic questions are involved.

Perhaps the ideal solution—as in all art enterprises—is where the administrative and artistic powers see eye to eye and consult frequently. It certainly makes for dignity and aesthetic worth—given a conductor highly discriminating and conscientious—if the musical fare can be planned so that the best of the old and new is drawn upon rather freely, and with the best possible solo artists.

• • •

Inter-American Music Week

With portents of Spring not so far away, despite the heavy snows of the last fortnight in New York, preparations are being made for National and Inter-American Music Week, which falls this year May 4 to 11. This is the 24th annual observance of the week, which begins on the first Sunday in May each year. Again it will include the countries to the South of the United States, in some cases.

Many of the local Music Week committees will use the observance to further projects linked with post-war reconstruction programs. A statement from C. M. Tremaine, Secretary of the Music Week Committee, states that the hope is "to strengthen forces building for harmony and brotherhood in their own communities." Various racial groups will join in common observances, with the idea of cementing relations. Again the celebration will enlist various social agencies, from churches, school and clubs to business enterprises.

Music Week opportunities, if properly utilized, can do much to advance the cause of art and general welfare.

JUST BEFORE THE BATTLE.
Erich Kleiber, conductor of the Havana Philharmonic Orchestra, receives some last-minute assistance from his wife before mounting the podium.

Scotland Calling!

Publicity about the Edinburgh, Scotland, Festival, which happens in coming summer, with notable program of opera, ballet, concerts, etc., says "one of the special features . . . will be an instrument that is claimed [cautious?] to be the biggest drum in the world." It has been specially designed by the Glyndebourne Opera Company for use in the ghost scenes in the production of Verdi's Macbeth. Is this, inquires our Scottish correspondent, William Saunders, "a veiled challenge to America to get one over Scotland,—if it can?" Frankly, we don't think it would be interested, though we did have a P. T. Barnum here at one time, and today there are reputed to be several of his successors about....

• • •

The Edison Centennial

The musical world—as we recalled in our editorial on the Centennial of Thomas Alva Edison published last Oct. 15—is so much indebted to this great American inventor that special tonal observances of the anniversary are richly deserved. Every stage the world over is lighted today through his wizardry, and the reproduction of voices on records, the use of vacuum tubes that made possible the whole science of electronics, both owe their inception to his discoveries. How immeasurably poorer we should all be if he had not lived!

ON THE COVER

Leonard Warren, one of the artists most in demand for the concert stage, radio and by record fans, is also starred with five great opera companies. Leading baritone for ten years with the Metropolitan Opera Association, he has for several successful seasons appeared in this capacity with the Chicago Opera, San Francisco Opera, the Teatro Municipal in Rio de Janeiro and the Teatro Colon in Buenos Aires. He has also sung starring roles with the Cincinnati Summer Opera, the Grand Opera Festival of Montreal, and the National Opera in Puerto Rico. Warren has frequently been featured soloist with distinguished musical institutions such as the New York Philharmonic-Symphony and Cleveland Music Society series. Radio has starred him on many programs including the RCA-Victor broadcasts, the André Kostelanetz program, the "Treasury Hour," the "Metropolitan Opera Presents," the Ford Sunday evening hour series and the regular Saturday afternoon Metropolitan Opera broadcasts. Record fans include Warren's ten Victor Albums among features of their collections. (Photo by De Bellis.)

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February 15, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

The New York Liederkranz Club marked its 100th year with banquet and dance at Waldorf on Feb. 1. The famous chorus, which has been associated with many notable conductors and in the '50's was invited by Jenny Lind to take part in a concert with her, sang for the guests, which included Walter Damrosch, Lauritz Melchior and others. Club started (1847) in a boarding house at corner of Beekman and Cliff Sts., and among early members were Carl Schurz, William Steinway and others. The group's present clubhouse on 58th St. near Park Ave. is still a center of arts, but no more does the club hold—as in the '80's—annual Fancy Dress Balls at the "Met", which were the talk of the town. . . .

• • •

Music world is still shocked by the tragic death of Grace Moore in an airplane disaster at Copenhagen. She had brought pleasure to so many.

In New York the memorial service at Riverside Church, attended by several thousands of leading music and other folk, attested to the esteem in which she was held. The remarks of the Rev. Dr. Harry Emerson Fosdick, on the wholesome joy in life and song which this artist communicated to others, were a summing up of what was felt about her winning personality.

In Paris a subsequent service was held at the American Cathedral Church, with the American Ambassador Jefferson Caffery and the singer's husband, Valentin Parera, among the 500 who attended. Miss Moore's body was placed in a crypt of the church before shipment to America on the liner *America*, which was to leave on Feb. 15.

• • •

A sizzling dispatch from Chapel Hill, N. C., reports that the first "Lyrical Lobby" in history—oh, we don't know—will take place at Raleigh, Feb. 19, when the North Carolina Symphony, supported by that State, will play a special concert for the Legislature. It is perhaps a coincidence that the players want the latter to increase its appropriation. One wag suggested a suitable number would be What're You Gonna Do When the Rent Comes Due? . . .

• • •

"Mooney love songs" have shocked the critic Nestiev, a pretty busy and powerful scribe in the U. S. S. R. In this country, we imagine, he would long ago have passed beyond the state of feeling from listening to them. Still, who is he to tell composers how much "June" to rhyme with "moon"? . . .

• • •

TONAL TATTLING.—Unconfirmed report from Germany in Variety (Munich) says "Richard Strauss has been haled before a denazification court" and the trial comes up soon *in absentia*. . . . It adds that Strauss was exonerated in an Austrian inquiry, where he held honorary citizenship. . . . Novel form of encore was that which Patricia Travers, 19-year-old violinist, gave at a recital in Lafayette, La., when a Community Concerts official urged her to sing "for her supper," and she did so—Les Filles de Cadix, no less. . . . Four radio networks signed contract with American Federation of Radio Artists. Members get pay increases of 20 to 30 per cent, and representatives of the four national networks will be on the AFRA Management Committee, an innovation. . . . Detroit Music Hall recently presented Frank "Sugar Chile" Robinson, 7-year-old Negro piano prodigy of the jazz persuasion, who is said to be "booked for more engagements than can be handled due to requirements of school curricula." Frankie, mind your Anthropology, if you-all want to be a "Mahster"! . . . Another unusual appearance recently was that of Raymond Duncan, brother of the late Isadora, who presented "My Life Story, A Dramatic Poem in Three Acts," assisted by several musical artists, which was subtitled "71 years of a most extraordinary life condensed into 2 hours of mirth, tragedy and art." . . . New building of modiste's shop on Fifth Avenue has room for expectant fathers, making one feel it would be a suitable locale for some of the goings-on in Pelléas et Mélisande. . . . Dept. of Musical Chagrin: N. Y. Critics Circle members went *en masse* to be photographed by Life bulb-flashers for the pictorial feature on Concerts in New York that appeared in that "mag" recently. But gals who operate vocal cords had more eye-appeal and they were left out. Report that ruffled ladies and gents of the press are going to picket Life offices as "Unfair to Critics" is doubtless exaggerated. . . .

• • •

New Friends of Music in New York marked 200th concert, Feb. 2—its unique work done since founding in 1936 coming in for some loud hosannahs. . . . Congratulations to four new members of "Met" Opera Board of Directors—Edward Johnson, the genial General Manager; C. D. Jackson, vice-pres. of Time, Inc.; Mark Woods, pres. of American Broadcasting Co., and Curtis Calder, utilities executive. . . .

Nice event was the surprise cocktail party which players of N. Y. Philharmonic gave in the rehearsal room for Charles Muench, French guest batonist, who made so fine an impression in his first appearances with the orchestra. . . .

• • •

Will of late Charles Wakefield Cadman leaves third of his estate for education of a protégé, Edward Marsh, pianist, bequeathing him monthly income from a trust fund. . . a nice way to iron out the hurdles for aspiring young artists which others might emulate. . . . In similar vein, Albert Rando, a 19-year-old blind pianist, won a year's musical tuition under sponsorship of Eugene List, pianist, in contests conducted by Police Athletic League of N. Y. . . .

Covent Garden production in English of Manon recently had Virginia MacWatters as heroine and Jess Walters as Count des Grieux, showing U. S. singers are really stacking up internationally in post-war era. . . . "Met" tour opens March 17 in Baltimore and includes 57 hearings in 14 cities—longer than ever. . . .

MIRROR MIMICRY.

Winifred Heidt backstage before going on as Santuzza in Cavalleria Rusticana. (Photo by Robert Mast.)

• • •

Nikita Magaloff, Russian pianist, attended a concert given by his father-in-law, Joseph Szigeti, violinist, at the Frick Museum in New York; on leaving he found his car with windows smashed and a wardrobe case with several suits gone—including his tails—and had to borrow dress suit for his Carnegie recital, Feb. 18. . . . Koussevitzky has got a temporary court writ to prevent distribution of a biography of him written by Moses Smith, pending issuance of an injunction. . . . Constance Eberhart writes that Roberto Moranzoni, and not Pierre Monteux, led the "Met" premiere of Cadman's Shanewis, as our obit. on Jan. 15 related. Justice to conductors, say we! . . .

• • •

A story told by Peggy Wood, the actress, who is said to have heard it from the late soprano herself, concerns Calvé. Pol Plançon once asked the eminent Carmen to give him some directions on histrionic effects, and she obligingly made some suggestions on how to improve his *chef d'oeuvre*, The Two Grenadiers.

When Plançon sang it according to this system, at a concert in which both appeared, the applause is said to have been perfunctory. He dashed backstage, encountered Calvé with furious upbraiding.

"I'll show you!" she replied, rushed on stage, sang the song—and garnered cheers!

• • •

Consternation is said to have reigned at a recent reception given for a noted teacher of voice, when a singer who had been a pupil of his twenty years before, dashed up to him with a notebook and cried, "I jotted down everything you told me . . . and used it on all my pupils!"

When the celebrity could be revived, he groaned, "Grab her and burn the records! I could be put in jail for this. . . . The exercises were to correct—a cleft palate."

• • •

Pure and unadulterated ballet is now served with tea in a glass at the Russian Tea Room. One is surrounded, on all walls, by ballets from the current repertoires—Danse Concertante, Symphony Fantastique, Swan Lake, Les Sylphides, Seventh Symphony and Blue Beard. Dancers, too, can be spotted. Among those we recognized were Markova, Dolin, Danilova, Franklin, Youskevitch, Krassovska and Eglevsky. Artist Roman Chatov is responsible for the terpsichorean motifs. Watch out for those *entrechats* in your vodka cocktail!

• • •

The recent triumphs of the very young in music lead Poetic Percy to mail us the following effusion:

Isoldes of eleven, please leave your bobby socks
Outside when climbing those last-act rocks!
Sometimes I'd like to adumbrate my views
On teen-agers who Brahms concertos choose!
Of course, I have nothing really agin' it
When debutantes "ham" Bruennhilde to the limit,
Nor feel like writing the Herald-Trib.
When some tender coloraturas *ad lib.*,
For, after all, who knows what lurks
Beneath those gay staccato quirks?
I only say, be sure to bring your teething ring,
All you one-year-olds who Tosca sing!

• • •

MUSICAL MAXIMS FOR THE MELODIC-MINDED:

Strike while the Siegfried anvil is hot.

Forest Birds of a feather (and the orchestra) don't always get together.

(In the case of Bruennhildes) girth will tell.

Rodzinski Quits Philharmonic, Will Lead the Chicago Symphony; Is Succeeded by Bruno Walter

← ARTHUR JUDSON

→ ARTUR RODZINSKI

Important changes in the conductorial setup of two major American symphony orchestras were announced in the last fortnight. Artur Rodzinski and the New York Philharmonic came to the end of their association and the former was announced as new conductor of the Chicago Symphony Orchestra, beginning next fall.

The Philharmonic announced on Feb. 13 that Bruno Walter had been appointed Musical Adviser of the Society for 1947-8, and "will supervise the personnel of the orchestra, selection of guest conductors and soloists, and the general over-all planning of programs. The length of time he himself will conduct next season has not yet been settled, though offered as many weeks as he desires." He will not be able to open the season but will spend the spring and summer in New York, planning the next season's fare. Additional conductors for 1947-8 will be Dimitri Mitropoulos, Charles Muench, Leopold Stokowski and George Szell. Soloists will be announced shortly. The season opens Oct. 9 next and closes April 18, 1948.

Rodzinski laid before the New York Philharmonic-Symphony Society a request for release from further duties with the orchestra at the expiration of his present contract. The resignation was submitted following a long session of the board of directors on Feb. 3, in which Rodzinski was offered an extension of his contract for three years.

The conductor, in a telegram to Charles Triller, president of the Philharmonic Board, said:

"I am deeply touched with your appreciation of my work in offering me a long-term contract as conductor of the Philharmonic Orchestra. It has been my goal to make this great orchestra the greatest orchestra in the world. It is already on the way, but the job is not yet finished. Unfortunately, the existing circumstances and the organizational shortcomings make the attainment of this goal impossible. Therefore, with great regret, I would appreciate your releasing me from all conductorial duties as of October, 1947."

The Philharmonic board met again and accepted Rodzinski's resignation, but made it effective at once. The conductor was to have returned to the orchestra on Feb. 20 to lead the final eight weeks of the season as well as part of the orchestra's tour, which he was to have shared with Leopold Stokowski, one of the guest conductors this season (the others being George Szell, Bruno Walter and Charles Muench).

Board Statement

Following the latter board meeting, Mr. Triller issued the following statement:

"The board today accepted Mr. Rodzinski's resignation as its musical director. However, he is being notified that his relations with the orchestra are being terminated effective immediately rather than in October, as his resignation specified.

"Regardless of Mr. Rodzinski's views, the policies of the society have been established by its board of directors and any action taken by its officers, or by Mr. Judson as manager, has been taken in accordance with such policies which were at all times subject to review by the board of directors.

"The board today unanimously adopted resolutions expressing its high regard for Mr. Judson and its complete confidence in him as the manager of the society's orchestra."

Conductors for Rest of Season

Leopold Stokowski, Bruno Walter and Walter Hendl, assistant conductor of the Philharmonic Orchestra, have been engaged to fill the first three weeks of the eight left vacant.

Mr. Stokowski will conduct the concerts of Feb. 20, 21, 22 and 23. Mr. Hendl, who was scheduled to direct on Feb. 27 and 28, will also do the programs of March 1 and 2. Mr. Walter will fill in on March 6, 7 and 9. Efrem Kurtz, Mr. Hendl and Mr. Walter are scheduled for the final five weeks of the season and Szell, Ormandy, Mitropoulos, as well as Stokowski in tour dates that had been allotted to Mr. Rodzinski.

Reports of European Tour

Reports that the Philharmonic was contemplating a tour of Europe in the coming summer gained currency during the controversy. The orchestra management issued the following statement on this matter:

"A representative of the United States Army in Europe has made tentative suggestions to the Philharmonic-Symphony Society for a tour of the Army camps.

"It developed when these suggestions were made that such a tour was financially impossible with playing additional concerts in the large cities of Europe.

"The representative asked who could advise him on this matter, and he was requested to refer to Mr. André Mertens, head of the foreign division of Columbia Concerts, who was requested to cooperate with him.

"The matter is still in a nebulous stage. No concrete proposals have been received, and there is nothing in hand to present to the board of directors of the Musicians Union."

The last tour of the orchestra in Europe was made in 1930 under Toscanini, which brought great prestige to the organization but is reported to have involved expenses of nearly $250,000, and a deficit of close to $100,000. The possibility has been pointed out in various quarters, however, that private patrons might be willing to advance such backing and that the State Department might also be interested, though no indication of the latter fact has been made public. The U. S. Army withdrew its invitation.

Rodzinski for Chicago

Meanwhile, on Feb. 7, Edward L. Ryerson, president of the Chicago Orchestra Association, announced that Rodzinski would assume the musical direction and conductorship of the Chicago Symphony Orchestra, starting with the 1947-8 season. He will succeed Désiré Defauw, who recently submitted his resignation. Defauw will return as guest conductor for some concerts next season, but will leave for Europe for activities there after his present engagement ends.

U. S. Opera Company Season In Chicago Off; Imported Singers in Benefit Concert

By DOSHA DOWDY

CHICAGO, ILL. — The week of Jan. 30 closed the briefest and most unique, the most turbulent, and dramatic chapter in the history of opera in Chicago. The United States Opera Co., announced by Ottavio Scotto in early September, to open Jan. 6 for a season of 5 weeks in Chicago, from which point it would make an extensive tour of the United States—never materialized. Great secrecy shrouded the source of a reported $300,000 backing.

A partial list of artists as impressive and as scant as the publicity which announced them, aroused the immediate interest of opera enthusiasts. Masini would be heard again—and Favero, Boue, Cloe Elmo, the Konetzni sisters, and Bourdin, would make their Chicago debuts. Turandot would open the season. Who would compete with Raisa's memorable performance in this title role? — "A Greek Singer" (whose name was never known, and who did not arrive). Boxes were at a premium—the till was reported to be bulging with collection of advance ticket sales. Artists arrived—the Italian and German wings; where were the others? What news of opera? When would rehearsals begin? Had Failoni come?

Apprehension was rampant as reports came of a stock market slump, delayed passage, union trouble, and that the opera was postponed. The bewildered, stranded troupe passed 12 anxious days in the Congress Hotel, reported virtually *sans* funds, and at any rate *sans* opera! Restaurants were host to them, and generous offers were made to sponsor benefit concerts. Sentiment ran high. Finally, an hour of decision came, and on Saturday, Feb. 1, official announcement was made of a Gala concert to be given Feb. 5, at the Opera House.

Concert a Success

At this concert the largest aggregation of opera stars ever to have been assembled for one occasion here were presented. The fabulous plans for a United States Opera Co. which lured some of Europe's topflight artists to our city (including four from La Scala) were reduced to this single event. But it was a notable one, musically and historically.

A fortunate combination of artist and aria, basso-buffo Melchiorre Luise, singing Dulcimara's aria from Elisir d'Amore, set the concert off to a propitious start. With his beautiful voice and opera dramatics, Luise enthralled his audience, which would not let him go without an encore. Numbers followed in close succession to obviate further recalls, until tenor Nino Scattolini made his second appearance, singing Recondite armonie, from Tosca. The excited audience, shouting "bravos," whistling and cheering, demanded Scattolini's return and he gave La Donna è Mobile.

Masini, though slightly indisposed, displayed in a single aria, Questa o quella, from Rigoletto, his beautiful voice and operatic art. Mafalda Favero and Cloe Elmo distinguished themselves as artists routined in La Scala traditions. Mme. Favero had great charm, and showed remarkably ability to adapt her artistic gifts in expression of her every intent, in a duet from the second act of Traviata sung with Danilo Checci, and in Mi chiamano Mimi. Mme. Elmo, mezzo-soprano, dynamic and magnetic, had become a sensation when she closed her final aria, Mascagni's Voi lo sapete, sung with dramatic fervor, and a voice of great power and beauty.

The success of Nicola Rossi-Lemini seems assured. Heard in the Song of the Flea, and Aria dello Zar (in Russian), the young basso showed marked potentialities of a Chaliapin. Carmen Gracia, not yet fully stage-wise, has a highly interesting coloratura voice, which with further cultivation shows great promise.

Danilo Checci, a routined artist with an excellent baritone voice, and with decided operatic talent, proved himself, in his three appearances, to be a valuable asset to the Italian wing.

Hilde and Anni Konetzni, magnificent vocally and personally, and the *heldentenor* Max Lorenz, representing the German wing, gave authentic and distinguished performances of Wagnerian excerpts.

Tenor Franco Beval made an equally fine impression in arias from Turandot and Pagliacci. No less important for being named last, is Heinz Rehfuss, whose beautiful bass voice and authoritative presentation of the Aria Del Re, from Verdi's Don Carlos, left his enthusiastic audience wishing he could be heard again. It is sincerely hoped that they will all be heard here again in a fullfledged season of grand opera, with Maestro Ottavio Marini, whose accompaniments contributed so largely to the success of the concert, as conductor.

Chicago Symphony Highlights

The two most recent sets of regular Thursday-Friday concerts, and that of Tuesday afternoon, offered several highlights—3 appearances of Robert Casa-

(*Continued on page 22*)

Werner Singer Accompanied De Luca

In the review of Giuseppe De Luca's recital at Town Hall on Jan. 11, his accompanist was Werner Singer. Owing to a typographical inadvertence, the Musical Courier gave his name incorrectly as "Werner Winger."

OPERA STARS warming up for benefit concert at Chicago Opera House, Feb. 5. The scene is a party in the home of Dr. Charles Bacon, where they were honored guests. Back row, l. to r., Melchiore Luise, basso; Nicola Rosi, basso; Malfalda Favero, soprano; Virginio Assandri, tenor; Cloe Elmo, contralto; Danilo Checchi, baritone; Lola D'Ancona, contralto, (colleague and guest); front row, Nerini Ferrari, soprano; Ottavio Marini, maestro. (Photo, Buckingham Studio.)

ONE HARP IN POLAND

A Tour Diary

By NORMAN DELLO JOIO

Jan Maklakiewicz, director of the Cracow Philharmonic, accompanying me to my first rehearsals, pointed to the harp standing on the stage and said, "That is the only harp now in existence in our country!"

This statement was the keynote to the material conditions under which music is made in a country practically despoiled of every means to sustain its musical existence. Orchestral libraries were destroyed, instruments smashed, concert halls and opera houses gutted, and an appalling number of Poland's musicians slaughtered.

It is profoundly moving to realize that despite the systematic attempt to crush a nation and every vestige of its culture, optimism still exists in a people who bear the physical and psychological scars left by the "master race."

There was no orchestra in Poland eighteen months ago. Today there are seven. This incredible intensity of will to rebuild is encouraged and supported by a Ministry of Art and Culture.

The assignment of forming an orchestra is given to an outstanding musician, who is appointed as artistic director by the Ministry. He engages the entire personnel, administers the orchestra's affairs, and submits for the voted approval of the orchestra his choice of conductor.

Union of Composers Active

The composer's economic welfare is in the hands of the Union of Polish Composers. This organization works in close contact with the general musical life of the country by publication and comprehensive distribution of the creative product of the contemporary composer.

The Union in no way concerns itself with the personal aesthetic beliefs of its members. An interesting sidelight was the number of compositions I saw based on religious subjects.

Another aspect of the musical development in Poland was the deep concern with raising the level of audience understanding. Music courses have been established for laymen in the conservatories. A lively recognition of ethical and functional roles music should play in the community was apparent.

Friendly Reception

Accepting the Polish government's invitation to play my works, I joined Franco Autori, the American conductor, in Cracow, after flying via London and Prague.

My trip into Cracow by bus was memorable. The mood of my entire visit in Poland was set by the passengers, who constantly nodded in friendship and we exchanged smiles and sandwiches on our two hour trip.

My excitement knew no bounds when on entering the city I saw Autori's and my name on bold posters in red, white, and blue, announcing the arrival of two Americans.

The first concert took place on Jan. 3. The American music included on the program was Aaron Copland's Rodeo Suite, Samuel Barber's Adagio for Strings, and my own Ricercare for Piano and Orchestra with myself as soloist.

As I walked to my place on the stage, I was overwhelmed by the sight of the American and Polish flags side by side, forming the entire backdrop for the orchestra.

The audience's reception of Mr. Autori and the American works was tumultuous. Though unaware of the custom of the "*bis*" at symphonic concerts, I repeated the last movement of my work. Later I was asked why I had not played other encores. Explaining that such was not the custom in America, I was interrupted by the remark, "But, Pan Dello Joio, you must remember that you are now in Poland!"

A THREESOME IN POLAND.

Jan Maklakiewicz, conductor of the Cracow Philharmonic (top); Franco Autori, conductor from the United States (right) and Norman Dello Joio, American composer, who played as soloist in his Ricercare for piano and orchestra. (Photo by Holas, Katowice.)

Cold Facts to Dampen Zeal

An unforgettable incident took place in Lodz. Our final rehearsal was conducted in an unheated movie house with the temperature ten degrees below zero outside. The men sat through a four-hour period that concluded with my Ricercare. When Mr. Autori called an end to the rehearsal, a spokesman for the orchestra rose and asked this question, "Would Mr. Dello Joio mind continuing the rehearsal? We do not feel that we are doing justice to his work." I shall never forget that man's smoking breath as he spoke! Mr. Autori and I continually encountered some such manifestation of good will.

Every consideration was extended to us during our stay in Poland. Official banquets were arranged by civic leaders, at which we had the opportunity to meet the intellectual and artistic representatives of each city. Among the places to which we were taken was the famous winter resort Zakopane, which is again attracting the international tourist.

Clearing Destruction of War

In Warsaw, we were formally presented to Wladislaw Kowalski, the Minister of Art and Culture. He took time from his crowded schedule to conduct us personally on a tour of the city. The destruction I saw is incredible and beyond my ability to describe. Descending onto a square in the ancient section of the city, we watched a group busily hammering and sawing amidst mountainous rubble. The Minister turned to me and pointing to the group said, "There you see a symbol of the Polish spirit."

On leaving Poland, I was conscious of how this spirit needed the material aid that we Americans can give. There is an urgent necessity for strings and instruments, and a tremendous curiosity for American music and recordings. It is my hope that the future will see a full-grown development of cultural goodwill between the American musician and those who so well deserve our admiration.

EUROPE IS RECOVERING

A Manager Reports

By GERARD A. SEMON

When I left LaGuardia Field on Nov. 15 for London, it suddenly came to my mind that I hadn't seen the "old continent" for over nine years and that terrible things had happened over there. People probably had undergone changes, I wouldn't understand them any more. . . . They wouldn't understand me. And when I saw the million lights of Manhattan slowly dim and fade away, as the beautiful machine climbed higher and higher into the air, I had the feeling of driving into a strange world, leaving behind everything I loved and felt at home in.

Looking back today, I must say that my fears were not justified. I rediscovered in Europe most of the things which I had loved there in former times. Especially in the music field I found tremendous activity and enterprise all over the continent. My trip took me first to Switzerland, where I visited the cities of Zurich, Berne, Basle and Lucerne. The Swiss concert- and opera-going public is eagerly awaiting our artists from overseas. During the rest of this season they will hear artists like Dusolina Giannini, Raoul Jobin, Alexander Uninsky and Rosalyn Tureck. For the season 1947-48 the following NCAC artists will concertize in Switzerland: Lotte Lehmann, Claudio Arrau, Eliabelle Davis, Doris Doree, Mack Harrell, Isaac Stern, Jacques Abram, Luboshutz and Nemenoff, Joseph Schuster.

The different Swiss Municipal Theatres, such as Zurich, Berne, Basle and Lucerne, small as they are, have great interest in our young American singers and are willing to invite them on a guest-performance basis or even for an entire season, as long as such invitations do not interfere with their laws to protect their own Swiss artists.

Visit to Italy and France

From Switzerland I went to Milan, where I heard a great number of interesting artists. I also saw Maestro Serafin of La Scala and had some very pleasant talks with him. His theatre is almost rebuilt again and it was full of activity and preparatory work for the opening, which at that time was still supposed to be under Maestro Toscanini's direction. The ALCI agency in Milan is a young and very enterprising organization which has the best connections all over the country and which will work for a great many of NCAC's artists in Italy. Although still struggling hard, Italy is today one of the liveliest countries in Europe as far as music activities are concerned.

From Milan my journey brought me to Paris, the same Paris that I had left in 1937. Yet it wasn't the same city. I couldn't help feeling the depression that has its hold over the French people. This depression is, of course, also felt in music circles.

I saw my good friend, Frederic Horwitz again, who together with Marcel de Valmalète and Mme. Bouchonnet runs one of the most active and aggressive concert agencies in France.

The two operas in Paris, now under the combined leadership of Georges Hirsch, are running at a rate of seven performances a week 11 months a year. However, the quality of the performances is not always equal to the quantity. They are suffering from an acute shortage of good young singers and are eagerly looking towards America for new talent.

In Other Countries

From France I went up North, stopping in Amsterdam and the Hague for two days, from where I flew to Copenhagen and Stockholm. In Copenhagen I was able to convince myself personally of a triumphant success one of our American singers had there. It was the dramatic soprano from the Metropolitan Opera and New York City Center, Doris Doree. Miss Doree sang the role of Leonore in Trovatore in the Royal Opera House in Copenhagen and the Danish King, who was present at the performance, was so pleased with her beautiful singing that he awarded her a medal. Miss Doree also sang one radio concert in Copenhagen and four concerts in provincial towns in Denmark. Her tour there was a great success and she will certainly be invited for some repeat performances at the Royal Opera House.

My last stop was England, and I found this courageous and hard-hit people more music-hungry than ever before. The Covent Garden Opera, for the first time on a regular winter season basis, has invited some American artists, among them Doris Doree and the lyric baritone Jess Walters, who is also going to sing lyric parts there. The London Philharmonic Orchestra, the BBC and most of the other big music organizations are all very interested in our artists and they will invite as many as possible to come over. However, the managers in England still have a terrific battle to fight, the battle of shortages. There is a shortage of concert halls, scarcity of advertising facilities and lack of fuel and electricity.

I came back reassured, nevertheless, Europe is on the way up again and the exchange of our cultural wares, just as important for mutual understanding as economic goods, will grow more and more with the years to come. Music should not know any borders and should be international in the good sense of the word.

Mr. Semon, Director of the Operatic and Foreign Division of the National Concert and Artists Corporation, recently returned from a European trip for that firm. He is the son of the late Erich Semon, long active as a manager in Europe and representative there for the Metropolitan Opera, who came to America and carried on management activities here.

HONORED.

John Gregg Paine (right), General Manager of the American Society of Composers, Authors and Publishers, is presented with the French Legion of Honor Medal, by Ambassador Henri Bonnet of France, in behalf of his Government on Jan. 24.

MONTEUX TO EMBARK ON CROSS-COUNTRY TOUR

By ASHLEY PETTIS

This season—reversing the usual process—a Pacific Coast symphony orchestra will tour across the country and visit the East. The San Francisco Symphony Orchestra, under the leadership of Pierre Monteux, will undertake—beginning in April—an extended itinerary that, in more than one phase, breaks precedent. In the course of the tournee the popular Gallic leader and his players will visit 52 cities of the United States and Canada.

Although orchestras from as far west as Chicago have periodically visited New York, this will be the first time that a symphony orchestra—or any organization of similar artistic import—from the Far West has gone as far as the Eastern seaboard.

In view of the artistic importance and practical novelty of the undertaking, it is of interest to review some facts about the maestro who will be the artistic head of the enterprise.

PIERRE MONTEUX and PAUL WITTGENSTEIN, right, discussing the score of the Richard Strauss Parergon to Sinfonia Domestica, a work written especially for Wittgenstein, when he played it with the San Francisco Symphony recently. (International Press Photo.)

Champion of Modern Music

Since his earliest conducting days, Pierre Monteux has been a champion of contemporary works. In Europe he was identified with many important premieres—including Stravinsky's Le Sacre du Printemps. In San Francisco since 1936 he has seen to it that, year after year, there should be an increase in the number and significance of his presentation of works by native and other composers of our own time residing in America.

The programs of the 33rd season of the San Francisco Symphony exemplified the extent to which Monteux has finally been able to give representation to contemporary composers in the West. They included: George Antheil's Fourth Symphony; Roy Harris' Folk Rhythms of Today and Evening Piece; Ernest Bloch's Concerto for Violin and Orchestra; Virgil Thomson's The Plow that Broke the Plain; Robert Delaney's Western Star; Paul Creston's Pastorale and Tarantella; Arnold Schoenberg's Chamber Symphony; and Louis Gruenberg's Violin Concerto. Aaron Copland's, William Schuman's compositions as well as those of other contemporary Americans have been played in San Francisco in recent seasons; and Stravinsky at Monteux's invitation has appeared there with the orchestra, conducting an entire program of his works. All this marks the continuance of a pioneering achievement of much value.

A Cosmopolitan Conductor

Although Monteux is frequently referred to as a "French" conductor, this term is misleading both from the standpoint of his genealogical roots and his wide cultural background and experience. He has brought to many varied schools of music a stylistic grasp and technical perfection outstanding in this age of great orchestras and glamorized conductors.

Monteux was born in Paris, April 4, 1875. His father and mother had come from their native Provence, where they were natives of the town of Monteux. The family line can be traced, without a break, to the early 1100's, when some of Monteux's ancestors came from Portugal. Others had migrated to Provence in the late 700's. Some of them were originally Moors. The family was anciently Jewish, but all have intermarried, throughout the years, both with Catholics and Protestants.

His mother, née Clemence Brisac, was a piano teacher. His father, Gustave, was in the shoe business, but being of a "fantastique" and romantic nature, was given to writing poetry! Both parents were of a highly artistic nature, and "Grandmère Monteux, who was like a little Duchess, had a Parisian salon every Sunday in which she presented her pupils and in which the literati and musicians of the day gathered. Weak tea and weak coffee were served, but the conversation was far from weak, as Grandmère Monteux was interested in politics and all of the movements of the day."

The foregoing personal details were contributed by the conductor's third and present wife, "his Eroica," as he says, to whom he was married in 1928. His first wife was a famous French pianist, Victoria Barrere, his second Germaine Benedictus, daughter of a typical French family of the bourgeoisie. The present Mrs. Monteux was Doris Hodgkins, who under the name of Doris Gerald was a professional singer (contralto) for many years in New England, her birthplace.

Study at Conservatoire

During his childhood, Monteux, hearing a Mozart Sonata, decided to become a violinist. At a relatively early age he was admitted to the Paris Conservatoire. Here his teachers were Lavignac, solfeggio and harmony; Lenepveu, counterpoint and fugue; and Maurin and Berthélier, violin. His lessons, as Monteux puts it, "Always gratis. I never had to pay for my education!" At his graduation in 1896, he received the coveted first prize of the Conservatoire in violin playing. But his professional career started two years earlier, when he became violinist for a string quartet. In the latter capacity, he played all over Europe, with Joachim, Grieg, Ysaye, and many other master musicians. At one time Hans Richter, under whose baton Monteux had played, invited him to go to Bayreuth. It was "the biggest disappointment of his life that he could not go. No money!" At that time he "nearly starved at times in Paris, giving lessons at one franc the lesson."

Early in his career, having served his novitiate as an orchestral and quartet player, Monteux attained the rank of assistant conductor with Colonne's (Paris) Orchestra. His peculiar qualifications for this post are singled out by Stravinsky ("Chronicle of My Life"): "He knew his job thoroughly and was so familiar with the surroundings . . . that he knew how to get on with the musicians—a great asset for a conductor."

Monteux's renditions of both classical and modern repertoire became known in London, at Covent Garden and Drury Lane; in the opera houses of Berlin, Vienna and Budapest. In Paris he founded the Society of Modern Music and directed his own Concerts Monteux and served as head of the Ballet Russe de Diaghileff. His adventures in the music of his own time embraced "world premieres" of compositions by Stravinsky, including Le Rossignol (opera), Petrouchka, Le Sacre du Printemps; works by Debussy, Ravel, Roger-Ducasse, Honegger, Manuel Rosenthal, Françaix, Markévitch, Messiaen, Prokofieff, *et al.* His activities included the regular conductorship of the Concertgebouw Orchestra at Amsterdam, Holland, and the Paris Symphony Orchestra.

Sacre du Printemps Tempest

It was in 1913 that Monteux officiated at an event whose echoes resounded throughout the world of music, namely, the sensational first performance of Stravinsky's Sacre du Printemps, with Nijinsky choreographer and with the Diaghileff Ballet in Paris.

Stravinsky's Chronicle recounts the violence, "terrible uproar" and police interference, due to Nijinsky's inability to give "intelligible form to the essence" of his work. But he was unreserved in his praise of Monteux's preparation of a score of unparalleled difficulty, which the next year, in its first concert performance in Paris under Monteux's baton, he joyfully recorded as "a brilliant rehabilitation."

It was not until ten years later that Le Sacre was heard in America. But in the meantime, the course of events took Monteux from his professional activities into a new life as an infantry soldier in the French army, in which he served as a private from August, 1914, to September, 1916, participating in the battles of Verdun, Rheims, Soissons and the Argonne. Then, as an emissary of French culture, he was released by special dispensation of Briand, to come to America as musical director of the Diaghileff Ballet, in 1916.

Monteux was not to return to the trenches. He remained in America conducting the New York Civic Orchestra and French Opera at the Metropolitan. In 1918, having made a profound impression while serving temporarily as conductor of the Boston Symphony Orchestra, following Karl Muck, who was forced to leave because of a charge of being actively pro-German, Monteux was engaged as permanent conductor of that organization.

Self-Effacing Maestro

It was as director of the Boston Symphony Orchestra that I first became acquainted with his consummate conductorial genius. Following the initial American performance of Stravinsky's Le Sacre in Boston, Monteux introduced that most widely discussed of contemporary works to the music public of New York, at a concert of the Boston Symphony, in Carnegie Hall, Jan. 31, 1924. I shall never forget the atmosphere of excitement which pervaded that usually staid hall.

Following Monteux's acclaim with Stravinsky's work, I attended a reception given in the conductor's honor. As I entered the reception room, the hostess, standing at the head of the receiving line from which the guest of honor was strangely absent, said imploringly to me: "Please get Mr. Monteux and bring him here to greet the guests." In a few minutes I found him, quietly sitting in an adjoining room with his wife, entirely without the air of a man who had just achieved a triumphant success.

The same year that Le Sacre was first heard in America, Monteux was followed in the conductorship of the Boston Symphony by Serge Koussevitzky, and Monteux returned to Europe to direct the Concertgebouw Orchestra and to make guest appearances on the continent. In 1928, returning to conduct the Philadelphia Orchestra in the absence of Leopold Stokowski, Monteux, self-effacing in the presence of great music, showed his mettle in maintaining deeply-rooted artistic principles in the face of public apathy. The Philadelphia audiences were puzzled by his simplicity and unaffectedness, although critical reaction was enthusiastic.

Monteux was glad to return to the scene of his European triumphs, as regular conductor of the Concertgebouw Orchestra in Amsterdam, the Orchestra Symphonique de Paris, and as guest conductor throughout Europe, including Russia. It was not until 1936 that he returned to America to live, at first dividing his time between his regular post as conductor of the San Francisco Symphony and guest appearances in Europe; and finally satisfied to cast his lot with a country which, becoming musically more mature, began to appreciate one of the most important musical figures of the day for his true worth.

Work in San Francisco

In the twelve year period that he has undertaken the task of fusing the San Francisco Symphony into one of the first orchestral ensembles of the day, he has found time to be guest conductor with major American Orchestras, including the New York Philharmonic, Montreal, Philadelphia, Chicago and Los Angeles organizations. And in 1937, he conducted the first concerts of the NBC Orchestra in Radio Music Hall, New York, pending the arrival of Toscanini, for whom the orchestra was organized.

Monteux has found refuge from the rigors of conducting and public appearances in quiet, comfortable living, dividing his time between the old-fashioned, palatial Fairmont Hotel, high on San Francisco's Nob Hill, and summers at Hancock, Maine.

In San Francisco, he gathers congenial friends about him, abjuring, as far as possible, public functions or attempts to lionize him. Much to Monteux's taste is to dine, *en famille*, with a few friends in his apartment which his favorite hotel, the Fairmont, reserves for him year after year, or to go to the "Blue Fox," a small, unpretentious French restaurant, with Madame Monteux, and engage in "his favorite pastime" of eating California oysters or Blue-points and drinking champagne, topped off with a "Poulet Raphael Weill."

He "is crazy about his beautiful Irish water spaniel, Miss Kitty Malone," and walks miles with her daily. A lady on California Street remarked: "Dear Mr. Monteux, your doggie is too fat." Answered Monteux, *plus que* coldly: "So am I, Madame." Miss Kitty Malone is the successor to a spaniel named "Caramelita del rio d'oro."

(*Continued on page* 34)

NEW YORK CONCERTS

Carnegie Hall

In the Philadelphia Orchestra's sixth New York concert of the season on Jan. 21, Robert Casadesus, pianist, was the guest artist, playing Mozart's Concerto in A major and Ravel's Concerto for the Left Hand. The latter work proved a highlight of the evening and was enthusiastically acclaimed by the sold-out house. Casadesus played the work to perfection. He also performed the Mozart concerto with great delicacy. He and Ormandy gave a reading which was Mozart *en miniature*. Though technically and in the orchestral balance superb, it was somewhat lacking in freshness and warmth.

The concert opened with Sibelius' Symphony No. 7 and closed with Debussy's The Sea. The transparency of the latter score, its rhythmical details and descriptive eloquence were set forth convincingly, to the obvious delight of the audience. H. W. L.

Muench Leads Philharmonic

Charles Muench, distinguished director of the Paris Conservatory Orchestra, made his Philharmonic debut on Jan. 23. He won an unequivocal victory and was given an ovation by the soldout house.

The qualities of Mr. Muench as an orchestra leader are at once evident. He is a fine musician; with his intimate knowledge and understanding, he combines an excellent technique of the baton, which enables him to make himself easily understood by the orchestra.

An exciting feature was the first performance in America of Arthur Honegger's Symphony No. 3, for large orchestra, subtitled "Liturgique." One would dare to call this work a *"document humain,"* for it has the courage to express in music, truthfully and honestly, the predicament in which man today finds himself. The first movement, written in a dissonant language, as in the whole symphony, is an outcry of the tortured soul; the more lyric second, an adagio which beseeches God for help. The last movement, after a rhythmically vivid first part, ends in a lyric prayer for peace. There are subtitles: "Dies Irae," "De profundis clamavi," and "Dona nobis pacem." The symphony, in Muench's convincing interpretation, made a deep impression upon the listeners.

The concert opened with Handel's Water Music. In its second half it offered Debussy's Iberia. Muench, with his great sense of color and drama, did full justice to the latter masterpiece of impressionistic music. The evening closed with the second suite from Daphnis and Chloe by Ravel—in Muench's reading a scintillating and persuasive evocation, with a fresh pastoral feeling not often achieved. The orchestra, which followed its conductor with utmost devotion and obvious joy, participated in the triumph. H. W. L.

Nies-Berger in Poulenc Concerto

On Jan. 25, Muench conducted Poulenc's Concerto in G minor for organ, string orchestra and kettledrums, with Edouard Nies-Berger before the console. The work is unimportant, but the performance of Nies-Berger was distinguished by this artist's eminent sense of color, his technical perfection and his profound musicianship. Needless to say, Muench gave him splendid orchestral support.

The concert opened with a stirring reading of Schumann's Symphony in D minor, No. 4, and brought repetition of Handel's Water Music, Debussy's Iberia, and Ravel's Daphnis and Chloe Suite No. 2. H. W. L.

Muench and Szigeti

An audience completely mesmerized, shouting "bravos," an orchestra which refused to rise and also cheered the conductor, marked Charles Muench's Philharmonic concert on Jan. 30. This was occasioned by the stirring reading given to Berlioz' Symphonie Fantastique, which only too often sounds like a museum piece disinterred for historical reasons. But this performance revealed that the Fantastique is one of the masterpieces of symphonic literature and, if played the right way, one of the most exciting works, presaging the whole programmatic music of Liszt or Strauss and even later composers.

In the Brahms Concerto, Joseph Szigeti's masterly playing of the violin part in combination with Muench's inspired orchestral accompaniment made for a unique effort. Especially in the Adagio, Szigeti's deeply touching spinning of the melody was of singular impressiveness. The audience greeted the great artist with an ovation.

The concert opened with a dramatic reading of Beethoven's Coriolan Overture. We hope to see Muench soon again at the helm of our Philharmonic. H. W. L.

Roussel Suite Heard

Szigeti was again soloist on Feb. 2, with the Philharmonic Orchestra playing Mozart's Concerto in D major and Corelli's La Folia. As was to be expected, his reading of those works was of high stature in its musical conception as well as technically. He enjoyed again the inspiring accompaniment of the orchestra under Charles Muench, who directed Beethoven's Coriolan Overture, Debussy's La Mer and Roussel's Bacchus and Ariane Suite, No. 2, Op. 43, with the imaginative persuasiveness which has won him the public's and orchestra's acclaim all through his guest appearances.

After the concert the members of the orchestra honored Muench with a backstage cocktail party, a rare tribute. Toasts were exchanged expressing the mutual pleasure of the two weeks' collaboration and the hope expressed for an early repetition. The conductor closed with a toast "To America, which helped save France." D. B.

Serkin with Philadelphians

The highlight of the Philadelphia Orchestra's concert on Feb. 4, was Rudolf Serkin's perfect interpretation of Beethoven's Concerto No. 4. In his performance everything had the earmarks of finality and virtually ideal recreation of the work. Eugene Ormandy provided an accompaniment entirely in accord with the superb soloist's intentions. There was a prolonged ovation from a sold-out house.

It was preceded by Strauss' tone poem A Hero's Life, in which Mr. Ormandy made his orchestra sound as one rarely hears one play. With loving care he attended to every detail of this score—so much so that the overall conception at times seemed lost, and the work—which demands a rather *al fresco* and sweeping interpretation—missed somewhat in powerful impact. This treatment rather divulged the shortcomings of the score, which in parts today sounds faded and trivial. The audience, however, seemed to like it immensely, and feted orchestra and conductor to the hilt.

The concert opened with Ormandy's transcription of Bach's chorale-prelude, Wachet auf, ruft uns die Stimme, which is dignified though not too convincing. H. W L.

Enesco with Baltimoreans

The concert given by the Baltimore Symphony Orchestra, with Reginald Stewart, its musical director, conducting on Feb. 5, brought Georges Enesco back as soloist in Brahms' Violin Concerto. He was greeted with an ovation, which was repeated after his enthralling reading of the Brahms work. His musicianship, sense of form, and masterly conception, made for a deeply impressive interpretation. The audience responded with applause which continued even after Mr. Enesco had left the hall.

LEON FLEISHER
studies piano repertoire with "Brownie's" help. He gave a recital in Carnegie Hall on Jan. 27.

The Baltimore guests gave competent readings of the Fugue in C major by Bach-Weiner, and Komm suesser Tod by Bach-Stewart in which they proved a well integrated orchestral body, showing the educative effort of their conductor. In the following Brahms Symphony No. 3, we also listened to clean playing, if an over-cautious approach seemed to spoil the spontaneity of the reading.

As a first performance in New York the Baltimoreans offered Lukas Foss' Pantomime for Orchestra. If memory serves, this work utilizes material from Foss' ballet, The Gift of the Magi. Based on a rather folkloric main theme, it often seems to demand stage action to be completely intelligible. The composer took bows from a box. H. W. L.

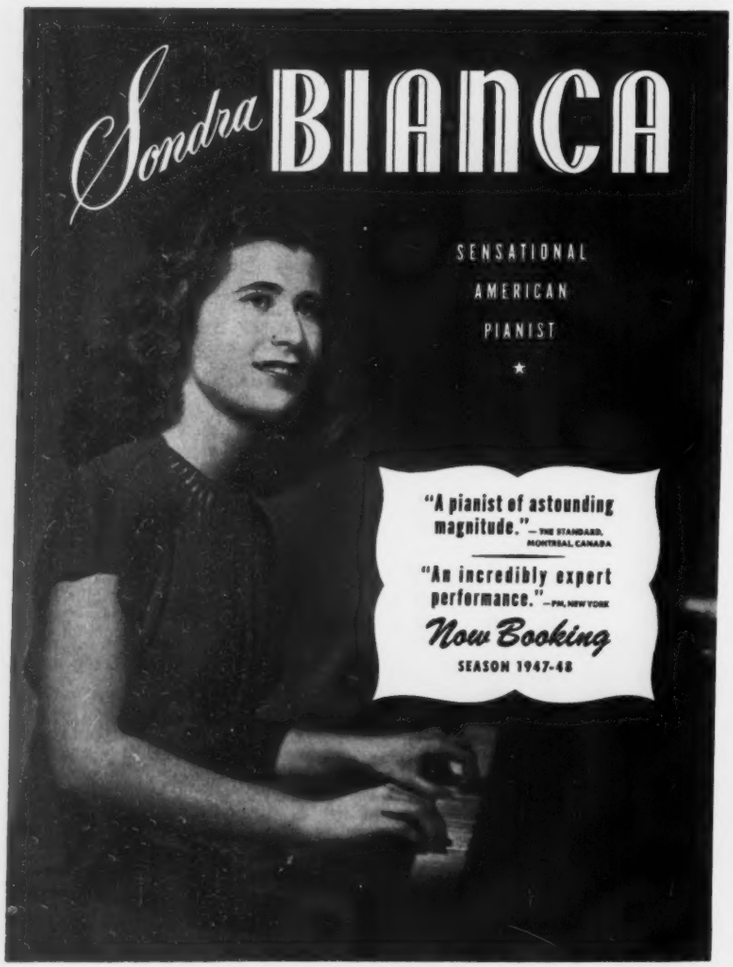
Walter Leads Mahler Fifth

Bruno Walter conducted the Philharmonic Orchestra on Feb. 6, in a performance of Mahler's Fifth Symphony. It was clear from the beginning that this was to be an authoritative reading of a great but still greatly debated score. The thunderous reception which greeted the performance—the orchestra also applauding—seemed to end the debate temporarily in favor of Mahler.

Whatever the objections to this masterpiece, there is no doubt that it represents a peak in the symphonic output of this century; and that, in its sublimated and spiritualized language, it represents a microcosmic picture of human emotions. It starts with a dark funeral procession, passes through a world of deepest despair, jests under tears, and ends eventually in the peaceful serenity of the Adagietto and the playful joy of the closing rondo-finale. Walter gave it a reading of the ultimate insight and persuasiveness, and a deeply moved audience rendered homage.

The second half of the concert pre-

(*Continued on page 13*)



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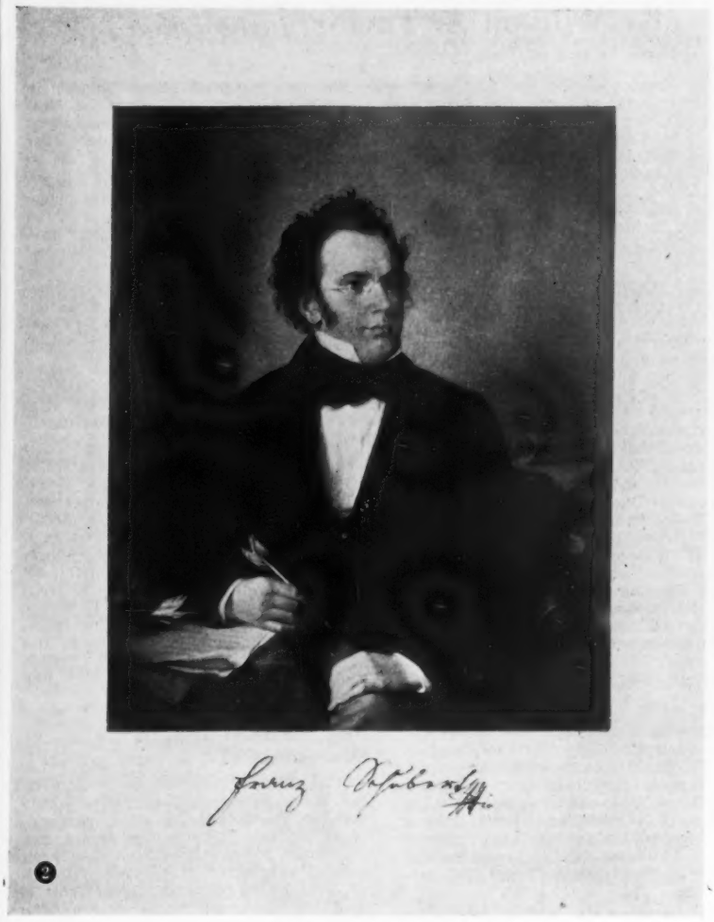
Schubert's 150th Birthday Widely Marked



FRANZ SCHUBERT,

whose 150th birth anniversary fell on Jan. 31. The oil painting is based on sketches from life by Wilhelm August Rieder and was completed in 1875.

THE sesqui-centennial of Franz Schubert's birth, Jan. 31, 1797, has been marked in a number of musical programs in the United States, as well as elsewhere in the world. Owing to the unsettled state of post-war Europe, the festivals that in ordinary times might have celebrated the event are lacking on an international scale. It is recalled that the case was different in 1928, when his death centenary was the occasion for a Schubert Festival in Vienna and an international contest was arranged for composers to create works for the occasion. At the right is an autograph page from the Erlkönig.

Nr. 171. **Franz Schubert,** Erlkönig.
(Verkleinert).

← AN EXCURSION OF THE SCHUBERTIANER, from a water color by Leopold Kupelwieser, made in 1820. Schubert himself is shown (wearing top hat) following the carriage on foot with Kupelwieser, the artist. The gentleman who stands on the running board and has just lost his hat (crushed under the wheels) is Schubert's friend, Josef von Spaun.

→ MICHAEL VOGL AND SCHUBERT SET OUT TO CONQUER, from a pencil sketch by Franz von Schober, a caricature found among the latter's effects. Schober introduced Vogl, celebrated singer at the Kaerntnerthor Theatre, to Schubert. They gave some concerts of the latter's music together, the towering vocalist being at first rather condescending but later became a warm admirer of the master's music.

As Contemporaries Saw the Composer

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

DR. ROY SHIELD, conductor of the RCA-Victor series (NBC, Suns., 2:00 to 2:30 p.m., EST) and Director of Musical Personnel for the National Broadcasting Company. (NBC Photo.)

Roy Shield Builds Bridges

You don't have to own an engineering degree to build bridges, according to Dr. Roy Shield, conductor of the popular Sunday afternoon RCA-Victor show (NBC, 2:00 to 2:30 p.m., EST). Of course, Dr. Shield refers to musical "bridges," those spans of melody that leap the gaps between scenes in broadcasts and which serve to set off and brighten the commercials.

The radio listener who is entranced by a program rarely analyzes the means whereby his attention is captured and held. Dr. Shield, who earned his degree at the Chicago Musical College, is one of radio's outstanding authorities on musical bridges and has made exhaustive studies on the subject.

The RCA-Victor maestro points out that a "bridge" is not merely a melodic phrase. It consists of three phrases. The first closes the scene appropriately; this is followed by a neutral period, and the third phrase sets the mood for the following scene. This represents quite a feat, for a half dozen bars of music, but it is child's play for Shield who has scored them by the thousands.

In addition to building "bridges" for many network programs as well as his RCA-Victor stanza with Baritone Robert Merrill, Shield has written a two volume folio on the subject, Musical Transitions for Radio. It is in great demand by radio pianists, organists and musical directors and is currently in use in many universities and colleges which offer radio courses in their curricula. The scoring is of unusual help to the one charged with providing appropriate musical bridges.

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The RCA-Victor conductor started building "bridges" some years ago when he came to radio from the motion picture field. He was a pioneer in the concept that a good radio script deserves to be dressed in its own musical score rather than being clothed in hand-me-downs from standard tunes. Dr. Shield looks the part of a noted orchestra conductor. He is graying, portly, dignified yet benign in his demeanor. Despite his academic background and appearance, he is cordial and "old shoe" as your next door neighbor.

Half seriously, he contends that conductors are not innately eccentric, they've just become a saddened lot by experience! This he attributes to musicians. For example, there's always a rugged individualist in the orchestra who blithely taps out "eight to the bar" in the midst of a symphony rehearsal. Then there's the would-be humorist who constantly changes titles on his scores. Under his ministrations, a number comes out of the music library titled "My Rosary" and goes back "My Rotary." Another jolly fellow, according to Shield, is the "ostrich," who takes cover behind his music to work out his income tax or figure the latest odds at Hialeah. A close relative is the "layout," who goes through the motions but doesn't produce a note. And, of course, there's the musician who slouches up just when you think a particularly difficult number is under control. "My music ain't the same," he announces and plunges the conductor, arranger and entire orchestra into heated debate.

NBC will always be grateful to this smiling academician for his work in the "bridge" music field. Their dramatic programs still use the capsule compositions he wrote and placed in the files. For the RCA-Victor show, Dr. Shield writes new bridges every week.

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The maestro, who was born in Iowa, took to the organ while his young friends played Indian. By fifteen, he had made his mark as a concert pianist and was composing and arranging as well. Later, Shield became a conductor-arranger for the Victor Talking Machine Company, for which he worked for nine years. After a stint in Hollywood as a top musical director during the first years of the talking pictures, he became NBC's Chicago music chief in 1931, a capacity he held until recently, when he became Director of Musical personnel for NBC and conductor of the RCA-Victor show.

Above all, Roy Shield is happy that he builds "bridges" rather than burning them behind him!

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Wagner Festival Featured On WQXR During February

In memory of the death of Richard Wagner on Feb. 13, 1883, Station WQXR is featuring a Wagner Festival during the month of February. The festival was inaugurated on Feb. 1, with a presentation of the Prelude to Parsifal and the Duet from Act II of that opera on an all-Wagner Saturday Evening Concert program (9:05 to 10:00 p.m., EST). Excerpts from Das Rheingold and Act I of Die Walküre were presented on The Opera House broadcast (3:05 to 5:00 p.m., EST) Sunday, Feb. 2. All-Wagner programs will be heard on every Saturday Evening Concert hour and at other times through February, and will also be included in other broadcasts during the month.

N. Y. Philharmonic-Symphony Spring Tour Under U. S. Rubber

Following completion of its regular New York Carnegie Hall subscription season, the New York Philharmonic-Symphony is scheduled to tour the South and Midwest this spring under the sponsorship of the United States Rubber Company, which also has been sponsoring the Philharmonic-Symphony Sunday afternoon broadcasts over the CBS network since 1943.

Starting April 11 in Baltimore, the orchestra will play 28 concerts in 24 cities, completing the tour May 11 in Pittsburgh. Leopold Stokowski will conduct the first 11 concerts. Szell, Ormandy and Mitropoulos will direct the other 17 for the balance of the tour. All the concerts will be played in the evening, except the four Sunday ones, which will be afternoon performances broadcast, as usual over CBS and its coast-to-coast network.

The trip will take the Philharmonic through the South for the first time in its history. High spots of the swing South will be two concerts in Atlanta on April 20, 21, and three concerts in New Orleans on April 26, 27, 28, in connection with the celebration of the New Orleans Philharmonic Society's 45th anniversary. Chicago, visited May 2 and 4, is the only other city where the orchestra will play more than once.

The Spring tour is the first for the Philharmonic Symphony since the Fall of 1939, when John Barbirolli led the orchestra in 14 concerts in principal cities of the East and Midwest.

Toscanini Presenting Berlioz's Romeo and Juliet

Returning to the NBC Symphony Orchestra podium, Arturo Toscanini is presenting a complete performance of Berlioz' dramatic symphony, Romeo and Juliet in two broadcasts. The first took place on Sunday, Feb. 9, and the second is heard Feb. 16 (NBC, 5:00 to 6:00 p.m., EST). Gladys Swarthout, mezzo-soprano, and John Garris, tenor, were soloists on Feb. 9, when Parts I and II were broadcast. Nicola Moscona, bass, will be the soloist on Feb. 16, when Part III will be performed. Excerpts from Berlioz' Damnation of Faust will complete the latter hour-long concert.

The Feb. 9 performance marked Miss Swarthout's first appearance under Toscanini's direction. Garris was heard earlier this season as Baron Douphol in the Maestro's presentation of La Traviata with the NBC Symphony, and Moscona sang the Berlioz role under Toscanini in 1942.

Peter Wilhousky trained the chorus for Feb. 9, and also the 60-voice group for Feb. 16. He has frequently directed choruses for Toscanini, including those for performances on NBC of La Boheme and La Traviata.

The Berlioz concerts will open a nine-week series under Toscanini's direction, extending from Feb. 9 to April 6. These broadcasts will be reviewed in a subsequent issue.

Music of Britain Short-Waved In New Series to North America

The British Broadcasting Corporation on Feb. 7 inaugurated a six-weeks series of half-hour programs, to be short-waved in the schedule of the afternoon service (Frids., 1:30 to 2:00 p.m., EST). The programs in the series have been carefully selected not only for their musical value but with the primary object of carrying out the theme of Britain in Music. They will bring to North American listeners examples of traditional and Elizabethan compositions and particularly the work of such British composers as Benjamin Britten, Vaughan Williams and John Ireland.

ABC President Joins Metropolitan Opera Board

Mark Woods, President of the American Broadcasting Company, over whose network the Saturday matinee performances of the Metropolitan Opera are broadcast during the season, has been elected a member of the board of directors. With the election of Woods, radio is now well represented on the Metropolitan directorate, since Brigadier-General David Sarnoff, President of the Radio Corporation of America, has been serving in that capacity since Jan. 1934. The opera performances have been broadcast since Dec. 25, 1931, and, since 1939, have been an exclusive feature of the American Broadcasting Company.

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NEWS AND REVIEWS

Marais and Miranda Give New Angle to Folksong

An efficacious means of acquiring knowledge and understanding of a country is through its folksongs. Such simple songs reflect an authentic picture of the nature, the temperament, and conglomerate personalities of a people, and have an enduring and nostalgic appeal. Presenting just such music, a gay and refreshing weekly series entitled Along the Trail (Sats., 10:15 to 10:30 A.M., EST) bowed in last June over station WOR. Since then it has steadily grown in popularity with radio listeners.

The chief attribute of the series is its simplicity, featuring the baritone Josef Marais, and his soprano singing partner Miranda in songs of European countries and America, plus songs of the African Veldt written by Marais, who was born in South Africa. The latter plays the musical accompaniments on his guitar, tells a short, pithy story of the songs, and then the pair sing verses in English as well as in the original dialect. Each program consists of five songs, and is opened and closed by a theme song, Sarie Marais, somewhat comparable to America's Home On the Range.

Just before the closing theme, a whimsical touch is added to each broadcast when Marais and Miranda sing the Weatherman's Song. Purportedly composed by the weatherman, it gives listeners a prospect for the weekend. It is surprising how accurate they are. Based on the day's weather report, these clever little songs are written by the two artists in the half-hour train ride from their suburban home and are completed on the way from the Grand Central Station to the WOR studios in time for the Saturday airing.

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The charm, spontaneity and value of the programs is based on more than selecting entertaining songs. Although Marais and Miranda sing many foreign numbers, their policy is to supply English versions. One stanza of such songs is sung in English whenever possible.

Before translating a song, they locate a national of the country (and fortunately New York City lends itself easily to this endeavor) and ask for a literal translation of the work. Then they write a completely new lyric which is easily singable and euphonious. They have found that many of the published translations of folksongs lay the emphasis on an exact, literal translation to the detriment of its "singableness." Rather than use such versions, they write their own. Between them, their linguistic proclivities encompass practically every language except Chinese, Albanian and Turkish!

In the arranging of the songs for two voices (baritone and soprano) and guitar, the couple endeavor to give a musical picture, keeping the quality of the writing within the classic tradition. A song is never repeated on the programs before two months at least have elapsed since its previous programming.

There is a lot of time, thought and real work expended by Marais and Miranda for the fifteen minute period on the air once a week, but in the steadily growing number of their radio listeners, their efforts are well rewarded.

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SIGMUND SPAETH.

"Tune Detective," returns to the airwaves in a new series, Musiquiz, over WOR (1:15 to 1:30 p.m., EST). Spaeth answers questions from both the studio audience and listeners on both popular and classical music. (Acme Newspictures.)

Tanglewood Scholarships

A series of scholarships for study at Tanglewood, scene of the Berkshire Music Festival and Summer center of the activities of the Boston Symphony Orchestra, have recently been announced by Dr. Serge Koussevitzky. The scholarships will be awarded by the John Hancock Mutual Life Insurance Company which took over the sponsorship of the WJZ-ABC broadcasts of the Boston Symphony on Jan. 21. The purpose of the awards is to encourage musicians with high standards "in the pursuit of their chosen profession."

Thor Johnson, recently named to succeed Eugene Goossens as conductor of the Cincinnati Symphony, is a Tanglewood graduate. Among other prominent Americans who studied there are Leonard Bernstein, composer-conductor, and Aaron Copland, composer.

Dr. Koussevitzky recently received a 1946 New York Newspaper Guild Award for establishing the annual Festival of Music at Tanglewood.

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Detroit Symphony Orchestra Again Heard on the Air

The Sunday Evening Hour (WJZ-ABC, Suns., 8:00 to 9:00 p.m., EST) presenting the 95-piece Detroit Symphony Orchestra, conducted by Karl Krueger, inaugurated a new radio series on Jan. 19 via a 107 station coast-to-coast hookup over the American Broadcasting Company's network. Each broadcast, especially designed for radio listeners, will emanate from the Music Hall in Detroit.

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WOR Introduces "Record Riddles"

Record Riddles, a new five-times-a-week series of recorded music broadcasts premiered over station WOR on Monday, Jan. 13 (9:00 to 9:15 a.m., EST). Listeners are asked questions concerning the various recordings played. Conducted by Jack Barry, who doubles as master of ceremonies and disc-jockey, a unique feature of the program is that with no studio audience present it gives dial-turners the opportunity to vie for the varied prizes. Listeners who send in questions that are used on the program and the first listener to telephone the correct answer wins prizes.

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Nights in Latin America New Series on WQXR

Nights in Latin America, a new musical series featuring authentic music of Latin-American countries, had its initial airing over Station WQXR on Jan. 24 (Frids., 10:05 to 10:30 p.m., EST). The program offers recordings from the collection owned by Evans Clark, Chairman of the Twentieth Century Fund. An unusual feature is that all the recordings were made in Latin American countries by musicians there. The collection includes folk and festival music as well as the popular rhumbas, tangos and sambas. Music from Peru, Ecuador, Mexico and Argentina was presented on the opening program with a Mexican Cancion Bolero sung by Tito Guizar, and an Argentinian Tango as performed by Domingo Frederico and his orchestra. Lovers of the intriguing melodies of Southern climes will find this series decidedly entertaining. It is well presented, with excellently balanced programming.

PAUL LAVALLE has organized and conducted many types of orchestras, but his juvenile group proved to be the most unusual. The conductor of the Cities Service NBC Highways in Melody program, heard Fridays, at 8 p.m., (EST) organized this basic rhythm band for the Children's Aid Society. (Photo by Jerry Saltsberg.)

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Waring's Pennsylvanians On Tour Again

Beginning Feb. 27, Fred Waring will take the 67 members of his company of Pennsylvanians on a new tour, with appearances scheduled for Pittsburgh, Baltimore, Washington, D. C., and Richmond, Va. Last fall his troupe went on tour for the first time in more than eight years and set attendance records in nine cities. Waring and his company will continue to broadcast their regular NBC morning shows (Mondays to Fridays, 11:00 a.m., EST) during the tour. Another tour is being arranged for the Middle West, to start the end of March.

RADIO NOTEBOOK

CBS SCHOOL OF THE AIR series, heard all over the U.S., is also becoming a top and regular item of listening fare at such widely separated points as South Africa, Alaska, Cuba, Philippine Islands, Latin America and Switzerland. . . . WJZ-ABC broadcasts of the BOSTON SYMPHONY ORCHESTRA now being received in 68 countries of Europe, Asia, Australia, Africa and South America through the Office of International Information and Cultural Affairs of the U.S. State Department. . . . New York's station WNEW received Distinguished Service Award from the Veterans' Administration on Jan. 22, in recognition of Public Service to veterans and their families via its series, Operation Homecoming. . . . BERNARD HERRMANN, CBS symphonic conductor, recently left for his annual visit to Hollywood to compose and conduct the score for 20th Century-Fox's forthcoming film, The Ghost and Mrs. Muir. . . . Newly formed choir, SAVOY CHORALE, conducted by CHARLES SMITH, aired program, Jan. 24, via WNYC. Another scheduled in near future. . . . ALEC TEMPLETON began extended series of guest appearances via CBS's Family Hour program on Jan. 26. He will make other appearances at frequent intervals during next four months. . . . First performance of AL DATZ'S Dance of the Leprechauns aired over WJZ-ABC's Sunday Strings program, Jan. 26. . . . Historic UNION MARCH, a band composition especially written for President Lincoln's first inauguration ceremonies, was played the first time in 85 years by U.S. Marine Band, Jan. 28, over CBS's Gateways to Music program. . . .

World premiere of Symphonia Serena by PAUL HINDEMITH aired by Dallas Symphony Orchestra under direction of ANTAL DORATI, Feb. 1, on NBC's Orchestras of the Nation program. . . . THE STANDARD HOUR, sponsored by the Standard Oil Company of California, now in its 21st consecutive year of network broadcasting, emanating from San Francisco, recently presented with annual Radio Public Service Award for 1946 by the Los Angeles Tidings, weekly Catholic newspaper. . . . 200th concert of the New Friends of Music broadcast via WQXR, Feb. 2, with MARTHA LIPTON, "Met" Opera contralto, and KURT ADLER, pianist, and ALBENERI TRIO participating.

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Great Expectations

WHAT THE MANAGER EXPECTS
" " ARTIST "
" " STUDENT "
" " TEACHER "
" " PUBLIC DEMANDS

By MARY CRAIG

Since the earliest days when an impresario presented a protégé, there has existed the established precedent of a personal buffer to stand between the "sensitive" artist and his adoring and often devouring public.

And from all reports, historical and contemporary, it appears that the manager is here to stay and wave his magic wand over the changelings. He is a vital "must" in a musician's success. Long may he operate and prosper!

This small-scale summary is designed as an informal generalization of certain known attributes of manager and artist and what they expect from each other.

Managers Are People

The first answer of the manager is that the main requirements from the artist are sincerity of purpose and adaptability. Naturally a career-director would be attracted by the aspirant of handsome appearance and exceptional musical gifts; but in the main he evaluates the more subtle attributes (which occasionally a truly splendid musician may fatally lack). A couple of these "specifications" are the faculty of evoking audience enthusiasm, which portends box office returns, an ability to get along amicably with all sort of folks and conditions. It is evident that the manager will be concerned with the practical rather than the cultural side, no matter how finely attuned his own musical and artistic instincts may be. So the manager must use his selective judgement in choosing an artist from whom he may expect what he needs in the way of performance and endurance. For despite the most elaborate planning and promotion, sooner or later the artist is on his own on-stage and is obliged to deliver from personal resources of talent and ability.

TEACHER AND PUPIL
have been known to vary in their anticipation of the lesson.

Seeking "Productive" Performer

The manager therefore seeks a potentially productive performer or one already proven. From the artist, the expected co-operation includes proper care of health, continual upkeep in artistry and an equable give-and-take in regard to fees, travel, bookings, upsets, ailments *and* ovations. It really amounts to a sort of partnership in which the manager offers experience and does the office worrying, while the artist invests talent and performance.

Questions on accepted financial arrangements between the two enter often into discussion. On these no one can give a hard and fast ruling as the entire matter depends on the type of service asked by the artist and rendered by the management. As the "lucky break" which puts a musician into the star brackets is a rare occurrence, it is sufficient to say that, even when not expected or a requisite of management, pecuniary considerations should never be considered negligible as an aid to quick advancement when there is a genuine talent ready for it.

In details of preparation, the manager can rightfully expect the artist to listen to reasonable suggestions on teachers, repertoire, costuming and presentations. The ideas should, of course, be basically sound and explainable. A manager should not expect the artist to yield to arbitrary dictates without cause. The "padrone" system has never been popular in this country. Let us hope that it will never become a standard for operation.

SPEAKING FOR THE ARTIST...

The artist wants just one thing—results. And this is really the substance of their expressed desires motivated by the fact that if they have no place and no opportunity to perform in their chosen field, art starves as well as the artist.

Artists are divided into three classes, for the purpose of this writing: the earnest; the dilly-dally; the insatiate. And these divisions have no bearing on talent, or the urge for performance. The earnest artist, who works for the sheer love of accomplishing, wants a manager simply as a furtherance of achievement. If such a performer is gifted with the necessary traits for successful stage appearance, he or she is the manager's delight. This careerist has the right to expect his management to supply all his needs in guidance, wise counsel, defense against interruption and, on occasion, morale boosting.

The Hymnal Has a Word for It

In the second class are the Galateas who seek a managerial Pygmalion or those ladies and gentlemen of lute and lyre and golden throat who expect a manager to do all the work while they "are wafted to the skies on flowery beds of ease." Strangely enough, here are many of the sensationally gifted—it is often so easy for them to perform exceptionally well that they take no pains in so doing and often suffer from an allergy to work. They are the real prima donnas expecting to be cossetted, coaxed and comforted. They expect the "crooked ways to be made straight and the rough places plain" without any personal exertion except the actual performance. And occasionally these are the ones who make great careers, which goes to prove that there is no justice!

The prodding, needling, constantly dissatisfied, rancorous, aggressive artist is also frequently successful. These work on or at their music and their management without cessation. They expect focussed devotion, startling rewards. And by sheer pressure, they generally get what they want. They are not loved. But that hardly matters for they can always insist on a superlative publicity campaign to keep them in an aura of sweetness and light before the awed eyes of the cash-customers.

Seriously speaking, there is one point which is often considered trivial, and that is that the artist should be entitled to feel at ease with his manager. He should be welcomed to conference on his future and should always be given a chance to tell his side of a controversy or contretemps. Too often it has been indicated that the Customer is always right. The artist, while not absolutely entitled to preferential treatment, should have the privileges of his artistic dedication sustained. For it's sadly true that a person who can hold a multitude in thrall with sensitive artistry is too often himself a victim of his own sensitivity fallible to the pin-pricks of jests and the flail of harsh words to the detriment of his highest efficiency.

TEACHER AND PUPIL

The balance between what the teacher expects of the pupil and the pupil expects of the teacher is hardly an equable one. For demands or expectations in the latter class are heavy and often thoughtlessly unreasonable. A good theme song for the honest teacher might be the plaintive "Man wants but little here below, nor wants that little long" with variations adapted according to taste or circumstances.

The conscientious teacher, like the manager, asks first for good faith and fundamental loyalty. He expects even in this iconoclastic era, respect for his position, his knowledge and experience and for his musicianly opinions and directives.

In the work of a qualified teacher there is no dealing with intangibles. What is delivered in lessons and preparatory work, while touching the artistic, is to the intelligent student measurable in concrete terms of progress made and value received.

On the question of loyalty, the teacher has the right to require this quality in all circumstances relating to the work

CONDUCTOR AND PLAYER
do not—sometimes—expect the same tone to issue from the orchestra.

of instruction. It does not imply that the teacher has a stranglehold on the pupil for life, for a release from the studio roster should be asked and graciously given when progress is halted or the pupil, who pays regularly for the lesson time, feels it advisable to try new ways of study. The pupil, however, should not "shop around" in other studios or listen to various opinions on his vocal or instrumental art without the knowledge of his teacher. And also, the teacher should expect to be permitted a long enough time to prove his instruction value.

Sudden cancellation of scheduled lessons are the *bête-noir* of the teacher. The period has been purchased—if the pupil cannot meet the commitment, he or she is the one to bear the loss. On occasion the teacher may offer an alternate time, which is a fair enough share in the pupil's disability. Many pupils are thoughtlessly careless with a teacher's time. This should be eliminated through acceptable studio rules and fairness on both sides.

With the proviso that the selected teacher is capable and equal to all phases of the study desired, the pupil too has certain inalienable rights. First of all, he should expect an honest, complete diagnosis of his talents, its status, its potentialities—as far as humanly possible to discern. He should expect a methodical outline of the work to be undertaken and the necessary direction. From time to time he should look for a comparative "stock-taking" by the teacher that he may be judged as to improvement, competitive skill, revision, readjustment and kindred factors in satisfactory progress.

"Morale Boosting"

Involved in teaching is a certain form of morale boosting when opportunity seems long delayed or the pupil falters after falling short in some anticipated gain. Here is where the situation begins to become complicated. The pupil rates inspirational guidance in career affairs, complete sympathy with aims and ambitions and helpful counsel in difficulties.

(*Continued on page* 15)

BUT... WHAT IS IT THEY OFTEN GET?

N. Y. Concerts

(*Continued from page 8*)

sented Artur Rubinstein as soloist in Chopin's Concerto in E minor, No. 1, for piano and orchestra. The great art of this pianist combined with the lucid accompaniment given by the orchestra and Mr. Walter, made for a remarkable performance. A memorable concert.

H. W. L.

Brailowsky Closes Cycle

Alexander Brailowsky on Jan. 20 gave the crowning one of his brilliant series of Chopin recitals, a program rich with many diversified instances of his chosen composer's genius. Three Nocturnes (E flat major, Op. 55, No. 2; G minor, Op. 15, No. 3; and F major, Op. 15, No. 1) were sumptuous fare for a beginning. Nine Mazurkas, bewildering in their hues, came next, followed by the twenty-four Preludes, done with all the color and sensitiveness that they demand and that the recitalist could so amply afford. The F sharp major Barcarolle was tremendous, two waltzes (E flat major and A flat major) and the A flat major Polonaise ended a glorious occasion.

T. P.

Heifetz-Ritorna Vincitor

Jascha Heifetz's recital on Jan. 22 was marked with the familiar luminous art of this master violinist. Heifetz enchanted his listeners throughout a program which included the rarely heard Second Sonata of George Catoire, a score some four decades old and which has not been performed here for some time. Emanuel Bay was the accompanist.

B. D.

Muriel Kerr's Pianism

Moving into the larger spaces of Carnegie, Jan. 24, Muriel Kerr offered a program of the high type usually associated with her recitals. The pianist commenced with a fluent performance of the Bach G minor Toccata, the C minor and F minor Schubert Impromptus and the Brahms Variations and Fugue on a theme of Handel. Her work was clean-cut and accurate, with the exception of some under-playing in the Variations. It was when Miss Kerr reached the more romantic and less formal music that she attained her best form of the evening. In the Chopin G major Nocturne and the sweeping Fourth Ballade the interpretative effects and technical buoyancy were skilfully blended. Also in Ravel's Une Barque sur l'Océan and La Vallée des Cloches she revealed atmospheric perception and played with a lovely tonal quality.

M. C.

Joseph Weingarten's Debut

Joseph Weingarten, pianist, who gave his debut recital on Jan. 25, excels in the expressive interpretation of emotional content of a composition. This is a virtue, but it sometimes led the artist to neglect the structural elements. His rendition of Bach's Organ Fantasia and Fugue in G minor in Liszt's transcription was technically excellent, but lacked in spots the desirable clarity. Beethoven's Sonata in E flat, op. 31, gave the artist a medium in which to show his artistic ideas effectively. The four Ballades by Chopin were traversed with a good sense of tonal color, abundance of feeling and technical brilliancy; the form of the pieces was not always perfect. The Dances of Marosszek by Kodaly was a brilliant reading. Two preludes by Rachmaninoff were done in the romantic spirit, and Liszt's Fantasia Quasi Una Sonata (Après une lecture de Dante) brought the concert to an effective close. Many encores had to be played.

H. W. L.

Leon Fleisher at Keyboard

Leon Fleisher, who gave his seasonal recital before a full and appreciative house on Jan. 27, played a program of impressive proportions. Beethoven's Pathètique Sonata, a group of less frequently performed Chopin pieces, Schubert's Sonata in A major, op. 120, and Brahms' Variations and Fugue on a Theme of Handel made up the bill. Mr. Fleisher has a great sense for his instrument; he has moments which assure that the former predictions, which placed him in the first row of the younger pianists of this country, were justified, but he hasn't yet succeeded in balancing his renditions to such a degree that the fulfillment of these promises is already granted. He still has to liberate himself from the overpowering influence of his master, Schnabel, whose personality and very individual approach to interpretative problems he is still imitating, but has not succeeded in completely integrating with his own approach. He is inclined to stress extremes in tempo and in dynamics and perhaps owing to nervousness, did not always play cleanly. The pedal should be employed more sparingly. In spite of all these temporary shortcomings, Fleisher remains a remarkable talent whose further effort will be watched with expectancy and great hopes.

H. W. L.

Emile Baume in Sonata by Harrison Kerr

Emile Baume with his recital on Jan. 28 reaffirmed with his piano playing that he is a first-rate musician for whom the virtuoso technic—which he commands to the fullest extent—is only a means to a goal. His whole program was proof of his sincerity. It ranged from Handel's Chaconne to Beethoven's Sonata in A flat, op. 110. Climax of the first half was a ravishing reading of Ravel's Gaspard de la Nuit. Mr. Baume's playing of these enchanting pieces will be very difficult to top by any other pianist. It had imagination, beauty of tonal production, the necessary lucidity and, above all, enthralling musicianship. In the Beethoven Sonata, Mr. Baume stressed with typical French approach the formal aspects of this work, and perhaps purposely understated somewhat the emotional qualities.

After intermission he played the world premiere of Harrison Kerr's Second Piano Sonata, a work in one movement. With its dissonant harmonies and great technical difficulties, it does not promise to be popular. It has rhythmic drive, but stresses too much the motoric elements in its music, allowing no relaxation in emotional and lyrical moments. The concert closed with Liszt's Mephisto Waltz and many encores.

H. W. L.

Whittemore and Lowe Premiere Berkowitz Work

Arthur Whittemore and Jack Lowe, duo-piano team on Jan. 29 gave their first recital here after five years in the Navy, and were greeted enthusiastically. Their playing made for an evening of excellent entertainment. They play cleanly and with great fluency, and their own arrangements achieve a maximum of effect with a minimum of effort. With the exception of Sol Berkowitz' Duo Concertante, a work in one movement which tries to speak the contemporary language not too convincingly, though it gives the pianists effective material, their whole program was made up of transcriptions. Works by Handel, Bach, Moussorgsky, Brahms, Debussy, Albeniz, Satie, Casella and Paganini and popular numbers by Arlen, Rogers and Morton Gould were treated effectively in these adaptations and played glibly. The audience was delighted, and asked encore after encore, the last Ravel's Bolero.

H. W. L.

Marisa Regules in Piano List

The pleasure of listening to the piano playing of Marisa Regules (Jan. 31) grew as the program proceeded. It was clean and accurate playing throughout, yet for the Mozart Fantasy in D minor, as well as for the Beethoven Sonata ("Les Adieux") one could have wished for a more lucid interpretation. Bach's Italian Concerto, especially the first movement, done with youthful enthusiasm, was really captivating. In Chopin's B minor Sonata, Miss Regules gave perhaps her best interpretative powers; the Largo cantabile radiated the warmth of that romantic masterpiece. Two Impromptus (of op. 142; No. 2 in A flat major, and No. 4 in F minor) by Schu-

(*Continued on page 17*)

CRITICAL ACCLAIM

"Miss Effenbach is a brilliant technician and a satisfying musician."

N. Y. HERALD TRIBUNE, Jan. 5, 1947

"Uncommonly gifted."

N. Y. SUN, Jan. 6, 1947

"Such piano playing is all too rare. At the moment I can name only two women who match it in artistic completeness; nor are there many men, Miss Effenbach having arrived at that eminent position where there is room for only a few."

WASHINGTON TIMES-HERALD, 1946

"She has much more than the usually effective technical equipment to offer, having arrived at the precise point where she can discard it as an attraction and really play to the heart."

LOS ANGELES HERALD-EXPRESS, 1946

Leah Effenbach

PIANIST

Chicago Debut at Orchestra Hall, February 24

Leah Effenbach Returns

N. Y. TIMES, Jan. 5, 1947

"Generally when musicians make successful debuts, they capitalize on their good notices to make a commercial splurge. It is their custom to strike soon again while the iron is hot. But Leah Effenbach, who gave a piano recital last night at Town Hall, took a different course.

"She made her debut here on Nov. 30, 1940, under the auspices of the Society for the Advancement of Young Musicians. Then she left New York to tour in North and South America. After this country became involved in the war, she joined a USO concert unit and went to the South Pacific. Then, feeling she needed further preparation, she spent two more years in study.

"Technically, she was already an accomplished performer when she first played here six years ago. But she returned last night for her second local recital a considerably more mature artist. . . . Her playing, in fact, was satisfying throughout, both from the intellectual and the emotional standpoint."

Personal Representative: SHEILA HARMELL 40 East 88th Street New York 28, N. Y.

From Newsboy to "News Maker" Is Tenor's Saga

MARIO BERINI,
tenor of the Metropolitan Opera. At left, he shows two boys of the Hebrew National Orphan Home some of the "ins" and "outs" of opera in connection with his performance in the title role of Faust at the recent benefit for the Home. (Photo at left by Alton Taube; right by Yvonne Le Roux.)

There was once a boy in Los Angeles who, as did many of his friends, made a little pocket money by selling papers. He was successful in raising the money he needed for extra expenses, such as candy or an occasional visit to the movies—just enough to materialize all the dreams boys have. His name was Mario Berini. He did not think that one day he would make the headlines of the New York papers when he pinch-hit on short notice in the title part of Gounod's Faust at the Metropolitan Opera on Nov. 20 last. Enthusiastic reviews after his initial appearance in Faust appeared in the music columns. In addition to this surprise emergence two further appearances in Boris Godounoff and Carmen, have established the thirty-year-old American tenor securely in the front rank of the Metropolitan's tenor wing. Thus the former newsboy had succeeded in making big news himself.

His old love for selling newspapers has not disappeared completely as yet. Even now Berini was seen one evening at the 57th Street newsstand helping the disabled dealer there sell papers during the rush. This prompted Fred Allen, the comedian, who lives in the same house, to ask the tenor, when he bought a paper from him, "Is the Metropolitan just a sideline?"

The answer is emphatically "No," for there are very few singers who have worked as hard as Berini in building his career. And all the time he had one chief goal, to make the roster of the Metropolitan Opera.

Beginnings

His interest in music started when he sang in the chorus of the San Francisco Opera Company—to which, incidentally, he returned as a leading tenor in Fidelio and in Boris Godounoff last September and October.

He still treasures a letter of encouragement from Martinelli urging him to leave the chorus and turn to vocal studies in earnest. Following that advice he was able to continue by securing Hollywood contracts whereby his voice was dubbed in motion pictures for many movie stars. Some of the films in which Berini sung were One Night of Love with the late Grace Moore, Damsel in Distress with Fred Astaire, and Footlight Parade with James Cagney.

Despite his financial success and the California sunshine, Berini soon headed East to further his concert and operatic activity. He was heard as leading tenor in the Radio City Music Hall in 1938 and sang for a year and a half with the NBC Symphony in 1942 and 1943.

Hand in hand with these activities went his study of operatic parts and the gaining of a considerable amount of operatic experience, which culminated in his memorable debut on May 17, 1940, with the San Carlo Opera Company at the Center Theatre. Since then he has made more than 300 operatic appearances in this country and in most of the South and Central American opera houses.

Visited South America

A brief glance at his activities is an indication of the remarkable accomplishments of this brilliant young artist. He has traveled about a million miles on concert tours that have included three round trips of South America; he has appeared with many major symphony orchestras, among them the New York Philharmonic-Symphony, the NBC Orchestra, and the Philadelphia Orchestra. He has sung in some 250 USO-Camp Shows appearances under the auspices of the Concert Division of that organization in South America, the Canal Zone and throughout the United States. He has appeared on all the coast-to-coast radio networks, on several of his own programs over NBC, and as a guest artist on such "spots" as the Prudential Family Hour, the Celanese Hour, and Chicago Theatre of the Air.

Among his memorable experiences, Mario Berini cherishes his performance of the role of Don Jose in the outdoor staging of Carmen before an audience of 40,000 at the Toreo (Bull Ring) in Mexico City in December, 1943. Caruso was the only other foreign tenor ever to have been invited to sing at the Toreo.

H. W. L.

Berkshire Festival Enlarges Program

BOSTON.—The Boston Symphony Orchestra's Berkshire Festival Concerts, July 13 to Aug. 10, will be increased this summer from nine to twelve. These will include a Beethoven Cycle, according to an announcement from Symphony Hall by Serge Koussevitzky, music director of the orchestra. Besides the customary three series there will be a trio of special events—a Bach program Sunday afternoon, July 13; a Mozart Sunday afternoon, July 20; and the Ninth Symphony of Beethoven, Tuesday evening, Aug. 5. Subscribers to any of the three regular series may obtain tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at Tanglewood on June 30 and continue through Aug. 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the Center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera and choral singing, and ensemble playing.

The complete schedule for the Festival concerts follows:

Extra concerts (music of Bach and Mozart, respectively): Sunday afternoons, July 13 and 20.
Series A: Thursday and Saturday evenings and Sunday afternoon, July 24-26-27.
Series B: Thursday and Saturday evenings and Sunday afternoon, July 31, Aug. 2-3.
Extra concert (to include Beethoven's Ninth Symphony): Tuesday evening, Aug. 5.
Series C: Thursday and Saturday evenings and Sunday afternoon, Aug. 7-9-10.

3 Groups to Sponsor Omaha Orchestra Series

OMAHA, NEBR.—The Omaha Association for Opera in English gave a spirited performance of Humperdinck's Hansel and Gretel, in English, under the direction of Thea Moeller-Harms, with Helen Gerin Lang accompanying, at the Joslyn Memorial.

The Associated Retailers of Omaha, The Omaha World-Herald, and the Omaha Junior League, in cooperation with the Omaha Symphony Orchestra Board, have announced a 1947 Omaha Symphony Orchestra Concert Series of three concerts. Each program is given at the Joslyn Memorial Concert Hall on two successive evenings; Feb. 10 and 11, March 10 and 11, April 7 and 8. Richard E. Duncan will again conduct.

HENRIETTA M. REES.

Ditson Fund Commissions Bacon

Prof. Ernst Bacon, director of the School of Music at Syracuse University, has been commissioned by the Ditson Fund of New York City to write an opera for production at the Festival of American Music to be held at Columbia University in the spring of 1949. The Ditson Fund provides an award of $1,000 to the composer and $500 to the librettist. Prof. Bacon was also awarded recently the David Bispham Memorial Medal, given by the American Opera Society of Chicago, for his opera, A Tree On The Plains.

Meyerowitz Premieres at Mannes

On Feb. 28, the first American performance of compositions by Jan Meyerowitz will take place at the Mannes School of Music. The program consists of songs, trio for flute, cello and piano and Homage to Hieronymus Bosch for two pianos. The participants will be Janet Lauren and Peggy Lee Whiting, sopranos, Louise Burge, contralto, Eva Heintz, cello, René Le Roy, flute, Randolph Hokanson, pianist and the composer-pianist.

Stravinsky Leads San Antonio Symphony

SAN ANTONIO, TEX.—Igor Stravinsky was the guest conductor of the San Antonio Symphony in an all Russian program which included works of his own on Feb. 1. The other guest conductor of the season was Andre Kostelanetz on Dec. 3.

Preparations are just about completed for the Grand Opera Festival week opening Feb. 17. This year the San Antonio Symphony will present Aida, Faust and Madame Butterfly. The productions are again under the supervision of Dr. Max Reiter and Anthony L. Stivanello, the musical and stage directors, respectively. Guest artists include, Licia Albanese, Stella Roman, Charles Kullman, Margaret Harshaw, Lorenzo Alvary, Helen Olheim, Frederick Jagel, George Czaplicki, Robert Weede, Virgilio Lazzari, Wilfred Engelman, Carolyn Long and Francesco Curci. A 170-voice chorus and full corps de ballet, headed by Barbara Jdanova rounds out the company.

New England Conservatory To Give Scholarships

One hundred scholarships, each of $100, will be awarded by the New England Conservatory of Music at Boston to qualified pupils in this year's graduating class of each high school and preparatory school in New England. A limited number of Orchestral Scholarships and Popular Music School Scholarships of $100 and Opera School Scholarships are open to students of orchestral instruments or opera who are high school graduates of this year or previous years. The scholarships are for enrollment in September, 1947, in the first year of the conservatory course for the diploma or degree of Bachelor of Music. Candidates must possess outstanding musical ability, have a good scholastic record, and be in need of the assistance the scholarships afford. Candidates will be recommended by their principal or music supervisor. A special scholarship of $350 will be awarded to a holder of the High School Scholarship for the year 1947-48 who has attained the best scholastic record for his freshman year at the conservatory. Requests for further information must be made before April 1 and addressed to the Dean, New England Conservatory of Music, Boston, Mass.

"Met's" Chicago Schedule Announced

The Metropolitan Opera Association of New York opens its annual one-week season at the Chicago Opera House with Moussorgsky's Boris Godounoff on April 21. Ezio Pinza will sing the title role and Risë Stevens will be heard as Marina, with Emil Cooper conducting. The remainder of the schedule for the week includes: Madame Butterfly on Tuesday evening with Mmes. Albanese, Browning, Stellman, Messrs. Kullman, Brownlee, conductor, Sodero; Lucia di Lammermoor on Wednesday evening with Munsel and Peerce, conductor, Sodero; Le Nozze di Figaro on Thursday evening with Stevens, Pinza and Baccaloni, conductor, Busch; Aida on Friday evening with a new soprano, not yet announced, in the title role, and Thebom, Baum and Warren, conductor, Sodero; La Boheme on Saturday matinee with Sayao and Tagliavini, conductor, Sodero; and Faust on Saturday evening, with Dorothy Kirsten making her first appearance here as Marguerite.

Farriss and Dolan Joint Program

Carter Farriss, tenor, and Norma Dolin, pianist, appeared in a joint recital recently at Carnegie Chamber Music Hall. Mr. Farriss, assisted by Robert N. Hill at the piano, presented a program of Lalo, Massenet, Thomas, Rossini, Donizetti, Puccini, Rachmaninoff, Hughes, and Barrera y Calleja. Miss Dolin presented the Variations on a Theme of Paganini by Brahms, Toccata and Fugue by Bach, and Triana by Albeniz.

Philadelphia Stages Magic Flute

PHILADELPHIA.—The School for Opera succeeded with its initial production of the season, Mozart's The Magic Flute, presented at the Plays and Players Theatre, with Ezra Rachlin conducting. The smaller-scale mounting set off Mozart's work better than the customary grandeur of a huge auditorium. Richard Chamberlain as Tamino; Betty Jean Kimble as Pamina; Augustine Garcia as Papageno, Nina Kaczmar as Papagena; James Diggory as Sarastro; Sylvia Merrill as Queen of the Night, and Theodore DuBrow as Monostatos were all more than equal to the demands of their roles vocally and histrionically.

Mr. Rachlin conducted his chamber orchestra from the piano. His musicianship and clean, crisp beat kept the action at a good pace throughout. John Wolmut's stage direction was plausible and pictorially effective. The tasteful impressionistic scenery and beautiful costumes were made by the stagecraft class of the School of Industrial Art under supervision of Helen Stevenson West. Subsequent productions will be anticipated with interest.

Eleanor Steber and Charles Kullman were the soloists at the first Concert Meeting of the Philadelphia Orchestra Foundation at the Academy of Music with Eugene Ormandy on the podium.

In a recital to a crowded Philadelphia Musical Academy Auditorium Frederic Balazs, young Hungarian-American violinist, offered a program consisting of compositions by Bach, Nardini, Dohnanyi, Bartok, Zsolt and Molnar. His playing revealed fine interpretative ability, beauty and richness of tone and, when demanded, brilliant virtuosity. Waldema Liachowsky provided splendid support at the piano.

At the week-end Philadelphia Orchestra concerts under Ormandy's direction, five excerpts from the Ballet Suite, The Good Humored Ladies, by Scarlatti-Tommasini, an ingenious and ingratiating work, had its first hearing here. A close second in novelty was Albert Roussel's Concerto for Small Orchestra, not played here since 1928 under the Stokowski baton. Time has placed it in the conventional category. The Brahms Symphony No. 2 and Dukas' The Sorcerer's Apprentice completed the program.

Novaes Returns

A vote of appreciation is in order for Jules Falk, who brought back to Philadelphia after 27 years absence Guiomar Novaes in recital at the Academy of Music.

Presented by the Philadelphia Forum, the Ballet Russe de Monte Carlo with Alexandra Danilova, Frederic Franklin, Ruthanna Boris, Leon Danelian and Maria Tallchief as the bright particular stars of the excellent ensemble, came to the Academy for two performances. Works new to local audiences were The Night Shadow, and Bells, to one onlooker at least, of very questionable value. Popular favorites completed both programs.

Rudolf Serkin, pianist, was soloist for Philadelphia Orchestra weekend concerts, Ormandy conducting. His virile, objective interpretation of the Beethoven Concerto No. 4, in G Major won him an ovation from a packed house. The Bach-Ormandy Wachet auf, ruft uns die Stimme, and Strauss' A Hero's Life completed the program.

Contemporary Works Heard

The Guild for Contemporary Music gave the first concert of its second season at the Philadelphia Art Alliance on Jan. 30. A world-premiere was the Sonata for Violin and Piano by Orlando J. Calane; a Philadelphia "first" was the concertino for Piano by Frederick Jacobi; and new works by Arthur Cohn, Elizabeth Gest, a Sonata by Paul Hindemith, and songs by Barber, Palmgren, Sjögren and Petersen-Berger rounded out the interesting program. Artists participating were Jacob Lateiner, Isadore Lateiner, Sol Schoenbach, Elizabeth Gest, Lewis James Howell, Lillie Holmstrand Fraser, Mrs. Henry Irvine, Frederick Jacobi and Irene Jacobi.

Great Expectations

(Continued from page 12)

However, the personal problems or financial hindrances of the pupil are not expected to be the responsibility of the teacher although he should bear a sympathetic attitude. The pupil should not expect to take up the lesson hour with the airing of economic or emotional dilemmas, for except when these involve the health of the student or his continuance in the work, they should not be brought into the studio, which is basically a work-shop and not the clinic of a psychoanalyst or an employment agency.

The Employment Question

Speaking of employment, to sum it up as briefly as possible, the teacher is not a concert or opera agent. He can be expected to furnish introductions, when practicable; he should be able to suggest try-outs or steer the pupil, when sufficiently ready for work, in the direction of the most favorable outlet for his or her type of artistry. If he has contacts, that much is to the good, but he is not constrained to furnish jobs for the pupils. The teacher can on occasion be expected to speak for his available students to managers or impresarios He should know the professional game well enough to be able to protect his flock, if possible, against exploitation by the unscrupulous, against over-weening ambition, or lack of confidence. And if conditions permit, he can be expected to arrange auditions or other hearings.

The teacher, who is supposedly a musician, should have the final word on repertoire and many other allied features of a career launching. When a seasoned artist returns or comes for refresher courses to a teacher, the problems are more acute, but the broad idea is the same. The pupil, famous or neophyte, should expect his teacher to act as counselor and trainer and in some cases as friend; but not necessarily as booking agent, father-confessor or financial backer.

The pupil who stands on his or her own feet will discover that the final results are far sweeter and the rewards far brighter if personal effort and self-assurance have gained the prize.

As for the teacher, he has learned, through trial and error, that gratitude is sometimes a lost art. Over-generosity in time or money will not always hold the loyalty of the pupil, neither will it aid in forming an efficient artist. Perhaps the ideal is a mutual admiration alliance where the pupil respects the teacher for his wisdom and controlled guidance, while the teacher respects the pupil for his gifts and application.

AS FOR THE PUBLIC . . .

These are some various aspects of the Manager Vs. Artist and Teacher Vs. Student controversies which are both so age-old and yet so new. What is it that the public demands of the artist when he or she sallies forth from the atelier of his mentor?

It expects a good performance—perhaps not always, but on the average; a fairly business-like attitude towards one's art; not more affectations than the content of the performance justifies, and a fair attitude toward co-artists.

All these traits apply in the case of the average gifted performer who is perhaps not one to burn up the Thames or the Hudson, but is the mainstay of grateful impresarios and concert managers.

As for the Genius—a Chaliapin, for example, or a Patti—these are permitted more latitude. They are allowed pretty much to have their sweet way—tantrums and all—if they will only sing!

GENERAL PLATOFF DON COSSACKS
visit a temple in Japan during their early winter tour there to entertain the occupation troops. The group returned here in January for their annual tour.

President Heads Capital Audiences

WASHINGTON, D. C.—A gala musical event was the visit of the Boston Symphony, Serge Koussevitzky conductor, which played to a house sold out weeks in advance, and before a distinguished and enthusiastic audience headed by President Truman and his family.

Rudolf Serkin appeared as soloist with the National Symphony at a Wednesday night concert, imbuing both orchestra and audience with his own excitement in Beethoven's "Emperor" Concerto. Admirably supported by Dr. Kindler and the orchestra, Serkin was recalled at its finish repeatedly. The program included the Symphony No. 1 in C minor by William Boyce and Prokofieff's delightful Lieutenant Kyjé Suite.

To introduce Shostakovich's Symphony No. 9 to as large an audience as possible, Dr. Kindler gave it at both a Sunday afternoon and a Wednesday night concert, where it was received with interest if not unreserved enthusiasm. Igor Gorin, baritone, appeared as soloist on the Sunday program, his listeners enjoying the polished singing of Handel's Invocazione, excerpts from Boris Godounoff, and other well-known selections.

At the Wednesday concert, Tossy Spivakovsky, violinist, appeared for the first time as soloist with the National Symphony, making an excellent impression with his performance of Glazounoff's Violin Concerto and the Paganini Caprice No. 24.

An all-Wagner program by the National Symphony drew a large audience and was enhanced by the singing of Alexander Sved, baritone, in Wotan's Farewell, Hans Sachs' monologue and the Evening Star from Tannhäuser.

Opera and Concert

Particular interest was shown in the performance of Boheme by the La Scala Opera Company, for it was the occasion for the American debut (as Mimi) of Claudia Pinza, soprano, daughter of Ezio Pinza. Singing with ease in a clear, vibrant voice, she was an instant success with her audience. Nino Martini as Rudolph and Helen George as Musetta contributed to a well-received presentation. The La Scala company has appeared also in Verdi's Aida and Rossini's Il Barbiere here.

Jascha Heifetz, violinist, played in recital before a capacity crowd, his program affording ample opportunity to display his ability in all its brilliance.

The "Hit Parade" concerts of the National Symphony presented Walter Hendl as guest conductor-pianist in a Gershwin program featuring the Rhapsody in Blue, and Andre Kostelanetz as guest conductor, playing arrangements for which he has become famous on the radio.

The Jooss Ballet, and Rosario and Antonio, Spanish dancers, all in their own particular fashion, added to the brightness and gaiety of the season with their delightful and colorful dancing.

The Don Cossack Chorus drew its always enthusiastic audience at a Sunday concert, and introduced a special number commemorating its 25th anniversary year as an organization.

Stradivari Commemoration

The Budapest Quartet, assisted by Max Hollander and Louis Graeler, violins; Milton Katims, viola, and Harvey Shapiro, cellist, observed the annual commemoration of the death of Antonio Stradivari in a concert under the auspices of the Gertrude Clarke Whittall Foundation, and using the four Stradivari instruments and Tourte bows which are a part of the Whittall collection. Superbly interpreted by the group of artists were three works by Mendelssohn.

The Whittall Foundation also sponsored the local debut of the Pasquier Trio. The audience showed enthusiastic appreciation of the fine execution of Beethoven's Trio in G major, Op. 9, No. 1, Jean Françaix's Trio in C major, and Mozart's Divertimento in E flat major.

The Gordon String Quartet at the National Gallery of Art, played Haydn's Quartet in D major, Op. 20, No. 4, William Schuman's Quartet No. 3 and the Quartet No. 2, Op. 92, by Prokofieff. Both modern works aroused interest.

The National Gallery was also the setting for recital by pianist Leonard Shure performing with exceptional excellence in a program which introduced a Sonata by John Randall, a young composer of much promise. Other pianists appearing at the Gallery were Helen McGraw programming modern music such as Copland's The Cat and the Mouse, Hindemith's Sonata No. 2, and Lukas Foss' Introduction and Two Part Invention; and Everett Stevens, who introduced compositions by Werner Josten—Dancing Leaves; and by himself—a Sonata No. 2, as well as Paul Creston and other of the younger composers.

Carol Brice, contralto, winner of the Naumburg award, appeared at Howard University in a program which revealed her as an artist of notable gifts in voice and interpretation. She was accompanied with skill by Jonathan Brice.

M. G. DEANE.

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CLEVELAND STRESSES CONCERTS FOR YOUTH

CLEVELAND, O.—Among the many important tasks on the agenda of Associate Conductor Rudolph Ringwall are the educational concerts for school children from the fifth and sixth grades through the high school years. Nine of these concerts were given in succession with 20,000 students eagerly attending, and absorbing both music and explanatory remarks by the conductor.

The second series of six Twilight concerts each are also drawing capacity audiences. In addition, Mr. Ringwall conducted a pair of regular symphony concerts, which contained compositions by three American composers: first performances of Chadwick's Dramatic Melpomene Overture and Walter Anderson's Variations on the Negro Spiritual, Lord, Lord; Griffes' White Peacock and Brahms' First completed this interesting program.

Stravinsky Conducts

After an absence of ten years Igor Stravinsky mounted the podium at Severance Hall to conduct his own compositions, mostly first performances at these concerts. Too much of the music belonged in the category of the circus. The new version of his Petrouchka lacked much of the color and *esprit* of his original. Most communicative was the composer's Scherzo à la Russe, while the new Symphony seemed brittle. The famous guest was received and applauded cordially.

Szell Returns

Returning from his midseason vacation, George Szell took up the baton again and gave his enthusiastic audiences some memorable readings; the eleventh pair of concerts opened with Diamond's Rounds for String Orchestra, decidedly a happy choice; Joseph Knitzer, former concertmaster, was the soloist in a scholarly performance of the Beethoven Concerto in which Mr. Szell created an exemplary orchestral background; a stirring climax was reached in the concluding Fourth Brahms which was a revelation in its essence of purity and dramatic impact. The twelfth pair of concerts contained only two works: Prokofieff's Fifth Symphony in a first performance; a work of skill and virtuosity. No less overwhelming was the Brahms B flat major Concerto performed by Artur Rubinstein in truly grandiose style. There was great applause for pianist, conductor and orchestra.

The Bernardi management brought the Chicago Civic Opera in two performances of Hansel and Gretel to Heights High Auditorium. It also presented Draper and Adler in a joint program. Both events were well attended, the latter a sell-out.

The Cleveland Women's Orchestra, under its founder and permanent conductor, Hyman Schandler, gave its first performance of the season, with Arthur Loesser soloist in Beethoven's "Emperor" Concerto.

Mr. Loesser also appeared in a sonata recital at the Museum with Emmanuel Vardi, young violist of New York in Sonatas by Brahms and Mendelssohn, each artist contributing a solo work for his own instrument; a large audience was enthusiastic.

Kodaly with Pittsburgh Orchestra

The Gonda management was responsible for a visit by Fritz Reiner and the Pittsburgh Orchestra in a fascinating program which introduced Shostakovich's Ninth Symphony in its Cleveland premiere; its charm and lightness created a favorable reaction in the audience. Mr. Reiner lent his superb conductorial gifts to a satisfying program otherwise containing Strauss' Don Juan, Ravel's La Valse, Kabalevsky's Colas Breugnon Overture and the Meistersinger Prelude. A feature of the concert was the appearance of Zoltan Kodály, conducting his own symphonic Dances from Galenta. Both artists were fêted by a large audience, the Hungarian contingent of which presented the artists with huge baskets of flowers brought to the stage by young girls in Hungarian costumes.

Recitalists

The Brudno management offered Robert Casadesus in a fascinating recital of Scarlatti, Schumann (Symphonic Etudes) and lovely French music. Trudi Schoop delighted a large audience with her pantomimic art in the second Brudno series.

Theodore Bloomfield, pianist and apprentice conductor of the Cleveland Orchestra, was heard in recital at the Music School Settlement in a program of Chopin and Debussy, and Mozart's C minor Concerto, Madeline Bramer performing at the second piano.

Two extra concerts of the Cleveland Orchestra under the baton of the popular Andre Kostelanetz, were well attended; the fare being familiar: Tchaikovsky's Sixth, a Kabalevsky Overture, the conductor's own transcription of a set of Roumanian Dances, Debussy's Clair de Lune, and Porgy and Bess excerpts by Gershwin.

At the Museum the Fortnightly Club presented a program by the Cleveland String Quartet.

ROSE H. WIDDER.

RAMON VINAY,
Chilean tenor of the Metropolitan Opera, is guest of honor at a shipboard dinner on the Chilean naval vessel *Araucana*, in New York harbor on a good will tour. With him are Captains G. Virgilio and G. Trudget, at left, and Captains O. R. Larenas and H. Vio at right. (Photo by Ben Greenhaus.)

OFF TO EUROPE.
Impresario Jack Adams says goodbye to Eugene Conley, Irish-American tenor, who sailed Feb. 6 on the *SS. America* for his first trip abroad. Mr. Conley will sing Rodolfo in Puccini's La Boheme at the Paris Opéra on March 12, and will be heard in Europe also in concerts. (Ben Greenhaus Photo.)

Swarthout Has a Busy Week

Within one week recently, Gladys Swarthout's schedule consisted of a recording date with Kenny Delmar for the U.S. Savings Bonds sales campaign; singing over the air before and after President Truman's "March of Dimes" appeal; guesting on the Opera News intermission at the Saturday broadcast of the Metropolitan; officially entertaining members of the New York Chapter of the Marine Corps Reserve Officers Association, of which her husband Frank Chapman is president; and opening, with other dignitaries, the new Lane Bryant building on Fifth Avenue.

Apollo Boys' Choir Auditions

The Apollo Boys' Choir is holding preliminary auditions for applicants desiring boarding scholarships between Feb. 14 and 21. From these, boys will be chosen to compete in the national finals in Dallas on Feb. 22. At that time, two winners will be selected, the first receiving full scholarship of $800 and the second a $400 scholarship to be matched by an equal sum from his parents or friends. Both winners start training immediately for the Choir's annual spring tour, which will include concerts in twenty-three states and Canada this year.

Julie Andre in Latin-American Songs

Julie Andre, mezzo-soprano and guitarist, regaled an audience in the Barbizon-Plaza on Feb. 2 with Songs from South of the Border. The artist has a personality of great charm, and proved an artist and entertainer *par excellence*. The folk songs were from Argentina, Spain, Mexico, Colombia, Yucatan, Brazil (a whole group), Chile, Peru, Jamaica, Cuba (four numbers). Gao Gurgel, Brazilian pianist-composer, assisted at the piano, and for the Cuban songs there was a Trio of Cuban Tambores and Maracas. Two first performances were given of Mr. Gurgel's Caboclo Feliz and Briasa del Mar Tropical by Gilberto Valdes.

D. S.

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NEW YORK CONCERTS

(*Continued from page* 13)

bert were revealed with all the graceful and poetic charm of the compositions as well as of the performer. A group of Spanish dances completed the program, de Falla's La Vida Breve, and Albeniz's Evocacion and Navarra. Here too the artist was completely at ease in a colorful and expressive interpretation. Warm applause was acknowledged with several encores. H. F. K.

Cherniavskys in Joint Recital

Mischel Cherniavsky, cellist, and his brother Jan, pianist, gave another of their exhibitions of fine musicianly playing at the Saturday matinee of Feb. 1. The piano portion of the afternoon consisted of two Bach-Busoni organ transcriptions, and six of Debussy's Preludes, the latter played with particularly excellent taste, discriminating sense of color, and fine-grained command of technique. Mischel Cherniavsky demonstrated again his possession of a warm cello tone and experienced technical powers in sonatas by Marcello and Valentini and short pieces by Bloch, Weber-Piatigorsky and Popper, given with Leon Pommers at the piano.

Together, the two artists gave the Brahms Sonata in E minor as an opening work. The audience was one warmly disposed and thankful for an afternoon of matured musicianship. R. M. K.

Horowitz Returns

The first New York recital this season drew an overflow audience Feb. 3 for Vladimir Horowitz, banking the stage with listeners. The pianist commenced with a fluent rendition of the Mozart A major Sonata and two Songs Without Words by Mendelssohn. Slight unevenness in attack and too abrupt contrasts in dynamics flickered the surface of otherwise exquisite playing.

A new work, Kabalevsky's Sonata No. 2, was a boldly designed, three-movement piece. Warm, full-bodied, atmospheric with thematic material reminiscent of folk-tune, the composition seemed unnecessarily drawn-out in construction.

Delightful was the playing of the Schumann Variations on the Theme by Clara Wieck, taken from the F minor Concerto—an eloquent revelation of the composer in a subtle, sensitive mood. Following a memorable virtuoso delivery of a Chopin Impromptu and four Etudes, Horowitz concluded the set program with a magnificent technical display in the Liszt St. Francis Legend. Encores prolonged the concert for nearly a half-hour. M. C.

Town Hall

Lehmann Concludes Series

With unrivalled mastery, Lotte Lehmann devoted the Jan. 19 closing recital of her series of three to songs by Hugo Wolf and Richard Strauss. A master interpreter of these intimate and delicate miniatures, her imaginative creativeness conjures up a world with each song. With great intelligence she understands how to shift the main weight, in spots where her voice has to be treated carefully, to the meaning of the word, which takes a central position in her evocation of the Lieder. An overflow audience feted her. She added many extras, before intermission and after the close. By popular demands he will give a special recital on March 5. H. W. L.

Singher, Schneider, Kirkpatrick at New Friends

The concert of the New Friends of Music, on Jan. 19, brought as soloists the baritone Martial Singher, accompanied by Paul Ulanowsky, and the violin-harpsichord team Alexander Schneider and Ralph Kirkpatrick. Messrs. Schneider and Kirkpatrick completed their presentation of all the Bach sonatas for clavier and violin with the ones in G major and F minor. The artists again played with full devotion to the Bach spirit, and earned warm applause. Mr. Singher offered Schumann's song cycle Dichterliebe, in a beautiful vocal presentation; artistically, however, the poetic and romantic gist was not always fully exhausted. Moussorgsky's four Songs and Dances of Death, sung in the artist's native French, apparently were more in the singer's realm; here Mr. Singher developed all his resources, vocal as well as interpretative, to an excellent performance. Mr. Ulanowsky's piano accompaniment was the highest rank as always. The cordial applause was well deserved. H. F. K.

Herbert Sorkin in Bow

Herbert Sorkin, violinist, made his debut Jan. 20, with an intelligently selected program of music aptly suited to his brilliant playing and which, in displaying his virtuosity, also marked him as a musician of remarkable rhythmic feeling. Possessing a vibrant tone and brisk conception of contemporary compositions, he played the Hindemith Sonata in E with lyrical yet vivid expression. The Bach Partita II in D minor for violin alone was a further offering. The first performance of Scherzo by Barab, Katchaturian's Chant Poeme, and the Hoe Down from Copland's Rodeo, were modern novelties. The program was highlighted by Prokofieff's Violin Concerto No. 1 (Op. 19), whose contrasting muted and intensely primitive passages were well performed. The program concluded on a note of virtuosity with two Paganini Caprices, which showed the technical facility of this young violinist. He was accompanied by Artur Balsam. I. T.

Lea Karina Sings

Lea Karina, on Jan. 22, gave a song recital of distinction before a large audience. This mezzo-soprano has a voice of limpid clarity, kaleidoscopic in its emotional coloring, allied with a temperament of vivid sort. Sophisticated and mistress of the situation in all her offerings, she portrayed a group of Grieg songs of particularly beautiful atmospheric import; and one of Brahms held a sterner message. Her Debussy and Duparc number were lovely, the latter's L'Invitation au Voyage being particularly seductive. After the intermission the voice seemed to have gained in freedom, and songs in Finnish and Swedish, a Joseph Achron Canzonetta (exultantly done) and other works made a glowing finish to the program. Artur Balsam at the piano participated with merit. T. P.

Luboshutz and Nemenoff in Duo-Piano Works

With a recital prolonged with almost as many encores as the official program held, Pierre Luboshutz and Genia Nemenoff, duo-piano team, held a huge audience spellbound on Jan. 24. Their unity in playing, distinguished musicianship and technical perfection made for an evening of particular attractiveness. In a program ranging from Mozart to the moderns they revealed taste, feeling for style and imagination.

Opening with Stravinsky's delightful Pastorale, they played Saint-Saens' Variations on a Theme by Beethoven with lucidity and colorfulness. Mozart's Sonata in D major, one of the most delightful works of the two-piano literature, was negotiated with sensitiveness and sense of humor. Milhaud's suite Scaramouche, in a superb reading, brought the first part of the program to a close. The insistent applause was acknowledged with an encore, the first performance of an arrangement of Prokofieff's March for Band, op. 90, an inspiring piece in its tunefulness and rhythmical poise. After intermission Rachmaninoff's Suite No. 2, glamorous, sensuous music of stirring sort, had a masterly performance. H. W. L.

Robert Turner Back from Wars

Robert Turner, recently returned from over-seas military service, was heard in his first solo recital here Jan. 25. Dividing his programmed numbers into two contrasting schools of composition, the pianist offered in one part Mozart's A minor Sonata, the F minor Sonata of Schumann, and some finely executed Debussy. Like many of the younger instrumentalists, Mr. Turner appeared to feel restricted by the formal stylistic bounds of the older music, even in the mood-evoking Debussy, and though technical grasp and understanding gave dynamic grace and sufficient shading, he seemed happier and played with spontaneous ease in the modern section of his listed works.

These included the Sonata of Aaron Copland, which held commendable factors of coherence and was interestingly devised; also the Bartok arrangement of 15 Hungarian peasant songs, which combined folk tunes and contemporary harmonization with clarity and aplomb. Mr. Turner's playing enhanced the values of the new music. M. C.

Landowska Scores Again

Wanda Landowska's first recital of the season brought her usual mastery in a program of harpsichord and piano works, Jan. 26 The older instrument was used for a Nightingale piece from the Virginal Book of Elizabeth Rogers, Bach's A minor English Suite, played with great authority and perfection, Couperin's Ordre No. 15 and Byrd's The Bells. The piano contribution was Haydn's Sonata in E minor, No. 34. The famous artist offered the same meticulous readings, with immaculate performance of the intricate ornamentation of the older works, and a warm and sprightly evocation of the Haydn. The audience was enthusiastic. R. T.

Pro Arte Quartet in Modern Works

The New Friends of Music concert of Jan. 26 offered an interesting program of seldom heard chamber music works, presented by an excellent team, the Pro Arte Quartet of the University of Wisconsin (Messrs. Rudolf Kolisch, Albert Rahier, violin, Germain Prevost, viola, Ernst Friedlander, cello). Bela Bartok's Fifth String Quartet was played with colorful dynamics, and with beautiful expression, especially in the tenderly relaxed *Adagio molto* movement. The work itself and its perfect interpretation by the four artists was warmly acclaimed. Stravinsky's Concertino for string quartet followed; and this succession underscored the interesting difference of the two compositions. The Stravinsky work is an almost cerebral experiment, the Bartok quartet far beyond the intellectual as well as the experimental stage, clearly indicating the transition period of the composer from his earlier sadness to his final equipoise. The musical climax of the concert came with Dvorak's G major quartet, op. 106, almost overflowing with melodies. The four artists gave it a ravishing and glorious interpretation. H. F. K.

All-Mozart Concert

Louis Persinger was joined by Dorothy Minty, Ronald Persinger, Horace Britt, and Leonid Hambro in an all-Mozart pro-

(*Continued on page* 30)

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THE DANCE: NEW YORK ROUNDUP

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Arthur Mahoney and Thalia Mara have been appointed artistic directors of America's only university of the dance —Jacob's Pillow. Both are choreographers and concert artists who have appeared together and in solo recital here and abroad; recently they founded the School of Dance Arts in New York City. No strangers to Jacob's Pillow, they have been there in previous seasons as faculty members and guest artists.

Although there will be few basic changes in the dance curriculum established in previous seasons, Mr. Mahoney and Miss Mara will feature an expanded festival program, and will improve housing and recreational facilities, which the lifting of war-time restrictions will now permit.

New Permanent Company

A new and permanent resident dance company, to be titled "Ballet Repertory," will be formed. This group will present several original works at the Pillow this summer, and will then be seen in New York, to be followed by a national tour. The company will be composed of young dancers who stress ensemble; the traditional "star" system will not be in evidence, and it is promised that there will be equal opportunity for all.

Dancers will be selected through auditions and competitions among Pillow students, and the new works will give equal opportunity to choreographers, composers and designers. Planned for the opening of the season is an all American program, which is to include a new American ballet choreographed by Mr. Mahoney. Marco Montedoro has been commissioned to design another ballet which will be based on 18th century court forms.

While the new resident company will be the backbone of the annual Jacob's Pillow Dance Festival, outstanding soloists and groups representing all phases of the dance will, as in past seasons, be invited to participate. Plans for an international competition involving both foreign and domestic soloists and groups will be announced shortly.

1947 Season Plans

The 1947 season will mark the sixth year of Jacob's Pillow University of the Dance, while the associated School of Opera and Opera Ballet under the direction of Rosamond Chapin will see its second season. All opera will be sung in English and there will be special emphasis on the integration of dance into operatic production. To this end, seldom performed classics of which afford outstanding choreographic opportunities are contemplated. Now being considered is a revival of the 17th century Italian composer Claudio Monteverdi's "Coronation of Poppaea."

The extensive student program, under specialized instruction, will embrace ballet, contemporary modern, folk, character, Spanish, Hindu and Oriental dance. Lecture series covering the entire history of the dance and its relation to the allied arts will also be offered.

Graham and Original Ballet Russe Announce Seasons

Martha Graham and Dance Company is the second dance group to appear in New York during this month. Ballet Russe de Monte Carlo opens at the City Center on the 16th and the Graham Company follows with performances starting on the 24th and running through Mar. 2 at the Ziegfeld Theatre. The Original Ballet Russe de Monte Carlo begins its spring season at the Metropolitan Opera House on Mar. 20, with just 13 performances, running through Mar. 29.

Graham Gives Three New Works

Three new works and two revivals will be presented during the Graham tenure at the Ziegfeld. Two of them are by Miss Graham—Cave of the Heart and Errand Into the Maze. The first is a revised version of Serpent Heart which was first given at a private showing last spring in the MacMillan Theatre. The score is by Samuel Barber, scenery by Isamu Noguchi and costumes by Edythe Gilfond. Errand Into the Maze, is to be premiered on Feb. 27 and has an original score by Gian-Carlo Menotti. Nogouchi is the designer of the set and costumes. The third of the new works is by Erick Hawkins. It is titled Stephen Acrobat and will be seen for the first time on Feb. 26. Nogouchi again is responsible for the set and costumes while Robert Evett has furnished the musical score.

Other works to be presented are Appalachian Spring, Dark Meadow, Every Soul is a Circus, Punch and the Judy, Letter to the World, Deaths and Entrances, Herodiade, Salem Shore and John Brown—A Passion Play. The company features Erick Hawkins, May O'Donnell, Pearl Lang, and John Butler. Louis Horst is the musical director.

IRENE HAWTHORNE, premiere danseuse of the Metropolitan Opera ballet, appears as soloist in the Dance of the Hours in Ponchielli's La Gioconda, presented for the first time this season on Feb. 12. (Photo by Maurice Seymour.)

Shortest "Met" Ballet Season in Years

The ten-day engagement at the Metropolitan for the Original Ballet Russe de Monte Carlo marks the shortest spring ballet season in that house for years. True, the company did not make a very favorable impression last fall but S. Hurok, who announces this engagement, had earlier in the season, released the news of a dance festival. Since no more has been heard on the subject it is to be assumed that the plan collapsed somewhere along the way.

Markova and Dolin are scheduled to appear with the company by special arrangement and the guest artists include Andre Eglevsky, Antonia Cobos and Siren Adjemova. The regular personnel is headed by Rosella Hightower and lists Morosova, Moulin, Stepanova, Stroganova, Dokoudovsky, Jasinsky, Ladre, MacKenzie, Psota, Skibine, Tupine, Vassilkovsky, Banks, Bechenova, Conlon, Franco, Larkina, Obidenna, Olrich, Perera, Sabo, Tallchief, Celada, and Koon. Mois Zlatin and William McDermott are the conductors. Featured in the repertoire is a revival of Nijinska's Pictures at an Exhibition, originally presented by the International Ballet in 1944. Giselle with Markova and Dolin, a revised version of Camille, Paganini, Sebastian, Pas de Quatre, Scheherazade, Constantia, Firebird, Fantastic Symphony and familiar classics.

Dance News

The third and fourth performances of the Young Artists' Series at the Ethnologic Dance Center featured the young Japanese dancer, Saki and Josefini assisted by Jorje. In both concerts La Meri and her company completed the programs. . . . Angna Enters' 14th New York art exhibition is being shown at the Newhouse Galleries.

The Feb. 2 afternoon double programs of the Choreographers' Workshop at the Studio Theatre offered two repeats with the original dancers—Atty van den Berg's In Memory of a Beloved Brother and Allan Banks' 'Twas Ever Thus. New works given were Siren Song choreographed by Tish Evans to music of Alexander Tcherepnine; In Due Season with choreography by Joan Skinner set to an original score by Hazel Johnson; and Cockle Doodle Dandy, a Helaine Blok creation with Alfredo Casella music. Siren Song and In Due Season were presented by a Bennington Ensemble and the dancers included Patsi Birsh, Sue Crane, Barbara Cory, Beth Olson, Joan Roessle, Tish Evans, Joan Skinner, Shirley Cohen and Dorothea Douglas. In addition to the choreographer, Helaine Blok, Dancers in Cockle Doodle Dandy were Doris Ebener, Billie Kirpich, Mary Kane, Faith Dance, and Tony Charmoli.

London Royal Philharmonic Plans 1948 Tour of U. S. Under Beecham

The Royal Philharmonic Orchestra, under the baton of Sir Thomas Beecham, and the management of Andrew Schulhof, is preparing a tour in Canada and the United States for the period from March to May, 1948. The organization gave a recent series of concerts in London, including a Delius Festival at Royal Albert Hall. It has toured England and will visit the Continent in August. The Gramophone Company immediately signed this group for a large number of recording sessions, and the first records will soon be released through RCA-Victor in this country.

Also under Andrew Schulhof's exclusive management are Ernest Ansermet, conductor; Ellen Ballon, pianist; Sir Thomas Beecham, conductor; Betty Humby Beecham (Lady Beecham), pianist; Stanley Chapple, conductor and lecturer; Fritz Reiner, conductor; Gerald Warburg, cellist. He is personal representative of Antal Dorati, conductor.

Czech Soprano in Debut

Eva Likova, young Czech soprano whom Karl Krueger discovered in Frankfort last year, made her American debut with the Detroit Symphony at Music Hall, Feb. 6. In an air of the Queen of the Night from Mozart's Magic Flute; Constanza's aria from Il Seraglio and Smetana's, The Two Widows, she revealed flexibility of voice and trueness of intonation.

Miss Likova combines coloratura technique with dramatic soprano qualities. She also possesses beauty and youth. She has, however, yet to perfect her art in some details. Certain vowel sounds are metallic in the middle upper register—around G sharp and A before high C.

A. M.

Chavez in New Post

Carlos Chavez has been named Director of Mexico's new National Institute of Fine Arts which is to have entire charge of the direction of government activities in the stimulation of the arts. Blas Galindo has been appointed head of the Music Department. Mr. Chavez continues as Mexico Symphony conductor.

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Neither of the two symphonies released this month was in especial need of recording. Beethoven's Pastoral has been treated by such diverse conductors as Stokowski, Mitropoulos, Paray, Toscanini, and several others including Walter himself. The present set is notable more for its parts than the whole; luscious sounding effects and strong instrumental solo playing do not entirely detract from an unusually heavy treatment, for Walter. Those interested in acquiring a Pastoral might compare with two previous sets—the Toscanini, and the older Paray. As for Mozart's Prague Symphony, the new example is recorded with more fidelity than previous sets, but Golschmann does not achieve the fluidity that Beecham or Walter have displayed on their discs.

The "augmented" version of Stravinsky's Firebird consists of the familiar selections from the suite plus two additions that are to be found on sides 2 and 3. These never have been recorded before, and add to the authenticity of the set, which is conducted—and conducted well—by the composer. Stravinsky is one of the few living composers who can go down through history represented by definitive versions of his music, and record collectors should look into his Petrouchka and Sacre du Printemps albums, not to mention the Ebony Concerto.

Not long ago Rodzinski made a recording of A Lincoln Portrait, with Kenneth Spencer as the narrator. Now we have an equally polished one by Koussevitzky and Douglas, in a superb recording. It is difficult to recommend one above the other, except that a selling point in favor of the new one is the Douglas recitation (without music) of Lincoln's Gettysburg address. With another American composition, a few excerpts from Bernstein's Fancy Free, no such hesitation is present, since it is the only recorded version. The music is refreshing, gay, and well recorded. Of the other single discs, the Moussorgsky is incisively directed, the Beecham a mellow recording, and Stokowski does the usual things in the usual manner with his selections. Nor is there a rupture from tradition in the efforts of Messrs. Kostelanetz and Gould, who are strongly recommended to those who like this sort of thing.

PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

BEETHOVEN: Symphony No. 6 (Pastoral). Philadelphia Orch., dir. Walter. Columbia M-MM-631, 5 discs, $5.85.

BERNSTEIN: Music from Fancy Free. Boston Pops Orch., dir. Fiedler. Victor 11-9386, $1.

COPLAND: A Lincoln Portrait. Boston Orch., dir. Koussevitzky. Narrated by Melvyn Douglas. Victor M-DM-1088, 2 discs, $2.85.

MOUSSORGSKY: Night on Bald Mountain. Pittsburgh Orch., dir. Reiner. Columbia 12470-D, $1.

MOZART: Symphony No. 38, K. 504 (Prague). St. Louis Orch., dir. Golschmann. Victor M-DM-1085, 3 discs, $3.85.

MUSIC OF RICHARD RODGERS. Andre Kostelanetz and his Orchestra. Columbia M-655, 4 discs, $4.85.

PURCELL: Trumpet Prelude; HAYDN: Eighteenth Century Dance (both arr. Stokowski). Hollywood Bowl Orch., dir. Stokowski. Victor 11-9419, $1.

RENDEZVOUS—Beyond the Blue Horizon; Night and Day; Shadow Waltz; Tea for Two; Time on My Hands; Stardust; Through Your Eyes to Your Heart; What Is This Thing Called Love. Morton Gould and his Orchestra. Columbia M-645, 4 discs, $4.85.

STRAVINSKY: Firebird Suite (augmented version); Fireworks. N. Y. Philharmonic Orch., dir. Stravinsky. Columbia M-MM-653, 4 discs, $4.85.

TCHAIKOVSKY: Polonaise and Waltz from Eugene Onegin. London Philharmonic Orch., dir. Beecham. Victor 11-9421, $1.

TCHAIKOVSKY: March Slav. Hollywood Bowl Orch., dir. Stokowski. Victor 11-9388, $1.

WAGNER: Forest Murmurs from Siegfried. Hollywood Bowl Orch., dir. Stokowski. Victor 11-9418, $1.

Instrumental

BEETHOVEN: Sonata No. 14, Op. 27, No. 2 (Moonlight). Oscar Levant (piano). Columbia X-MX-273, 2 discs, $2.50.

CHOPIN: Introduction and Polonaise Brillante, Op. 3. Gregor Piatigorsky (cello), acc. Valentin Pavlovsky. Columbia 71889-D, $1.

GERSHWIN: Prelude No. 2; MILHAUD: Saudades do Brasil Nos. 5, 9, and 11. Artur Rubinstein (piano). Victor 11-9420, $1.

GRIEG: Cello Sonata in A minor, Op. 36. Raya Garbousova (cello), acc. Artur Balsam. Concert Hall Society set A-D, 3 plastic discs, $6.85.

HAYDN: Quartet No. 30 in G minor, Op. 74, No. 3. Budapest Quartet. Columbia X-MX-274, two discs, $2.50.

HUBAY: Hejre Kati; BALAKIREFF: Oh, Come to Me. Mischa Elman (violin), acc. Leopold Mittman. Victor 11-9423, $1.

KHATCHATURIAN: Piano Concerto. William Kapell and Boston Orch., dir. Koussevitzky. Victor M-DM-1084, 4 discs, $4.85.

MOZART: Violin Sonatas in B flat (K. 378), C (K. 296) and G (K. 378). Alexander Schneider (violin) and Ralph Kirkpatrick (harpsichord). Columbia M-MM-650, 6 discs, $6.85.

Vocal

FOLK SONGS AND BALLADS. Susan Reed, with zither and Irish harp acc. Victor M-1086, 3 10-inch discs, $3.

IRISH SONGS. Eileen Farrell (sop.), with Columbia Orch., dir. Lichter. Columbia M-662, 4 10-inch discs, $3.75.

KERN: The Touch of Your Hand; KREISLER: Stars in My Eyes. Eleanor Steber (sop.), with orch. dir. Blackton. Victor 11-9248, $1.

LEONCAVALLO: Vesti la giubba (Pagliacci); MASCAGNI: Addio alla Madre (Cavalleria Rusticana). Jussi Bjoerling (tenor), with orch. dir. Grevillius. Victor 11-9387, $1.

MEYERBEER: Adamastor, Re dell'acqua profonde (L'Africana); GIORDANO: Nemico della Patria (Andrea Chenier). Robert Merrill (bar.), with Victor Orch. dir. Morel. Victor 11-9384, $1.

RODGERS: Soliloquy from Carousel. Frank Sinatra, with orch. dir. Stordahl. Columbia 7492-M, $1.

VERDI: Ah! Fors' è lui; Sempre libera (Traviata). Licia Albanese (sop.), with Victor Orch. dir. Weissmann. Victor 11-9331, $1.

WOLF: Der Jaeger; Benedeit die Sel'ge Mutter; Fussreise; Frage und Antwort; Jaegerlied. Paul Matthen (bass-bar.), acc. Bertha Melnik. Hargail set HN-800, 2 10-inch discs, $2.62.

Children's Discs

PIED PIPER OF HAMLIN. Narrated by Gene Kelly; music composed and dir. by Lehmann Engel. Columbia MJ-34, 2 10-inch discs, $1.25.

LET'S PLAY. Action games with true-to-life sound effects. Produced by Helen Meyers. Victor Y-12, 2 10-inch discs, $1.45.

RAPUNZEL. Narrated by Dame May Whitty; music dir. Felix Mills. Victor Y-325, 2 10-inch discs, $1.45.

'ERBERT'S HAPPY BIRTHDAY. Narrated by Roland Winters, music dir. Henri René. Victor Y-324, 2 10-inch discs, $1.45.

HELLO, I'M ADELINE. Narrated by Roland Winters, music dir. Henri René. Victor Y-11, 2 10-inch discs, $1.45.

IN WHICH A HOUSE IS BUILT AT POOH CORNER. Narrated by Robert Shaw. Victor Y-13, 2 10-inch discs, $1.45.

TCHAIKOVSKY: His Story and his Music; BEETHOVEN: His Story and his Music. Narrated by Paul Mack; story by Joseph Machlis; music by Vox Orch., dir. Goberman. Vox sets 257 and 260, 3 discs each, $3.93 each.

Piano and Instrumental

Curiously enough, there are no really good modern recordings of that most popular of sonatas—Beethoven's Moonlight. Last to be released was Serkin's, which was played in a dry, dour manner. In the latest of the series, Oscar Levant approaches the music with the proper intentions, but is negated by fingers that do not respond as he would have liked. Some sloppy playing is evident, the first movement is lacking in serenity, and the finale is too hastily attacked.

Chopin's Polonaise Brillante once was recorded by Feuermann, who played his own arrangement—one fit to his own capabilities, naturally. Piatigorsky plays this minor work as written, and while there is less virtuosity, the musical values are improved. This is a pleasant single disc, as is the Rubinstein interpretation of Gershwin and Milhaud. The Second Prelude still remains one of the best American piano works, and Rubinstein plays it *con amore*. Milhaud's Saudades call for more bravura, in their energetic, peppy way. They may not suit ethnologists—the composer has put more Paris than Trinidad into them—but there is no denying their effectiveness.

(*Continued on page 28*)

Khatchaturian Concerto

Making its first entry into American catalogues, the Khatchaturian Concerto is a neo-Lisztian virtuoso piece, notable more for superficial excitement than any deep-rooted musical values. Using Armenian melodies, there is an exotic flavor that some may find attractive, together with some flashy writing for the piano. Kapell makes the most of the latter, playing with brilliant technique and being backed with equal brilliance by Koussevitzky.

More soothing musically, however, is the set of three Mozart sonatas issued by Schneider and Kirkpatrick. Authorities may point out that Mozart wrote the works for piano, not harpsichord. Mozart's piano, however, was not our piano, and was probably closer to the harpsichord than the modern concert grand. The two artists give a sober, musicianly performance that in some cases is hampered by overamplified recording. These sonatas are not heard too often, though, and since they are so lovely the slight overstress or lack of balance should not deter the record buyer from one of the musical treats of the month.

Haydn's Quartet in G minor, too, is one of those seldom-played works of the utmost beauty, and it receives a glowing interpretation from the Budapest Quartet. Here the recording is well balanced, with quiet surfaces. The Grieg Cello Sonata, on the other hand, suffers from some inordinately noisy surfaces. One of the Concert Hall unlimited editions, it is steadily played by Garbousova, though her intonation slips at times. Music lovers who like the Grieg concerto would be interested in this, with its several reminiscences of the more popular work.

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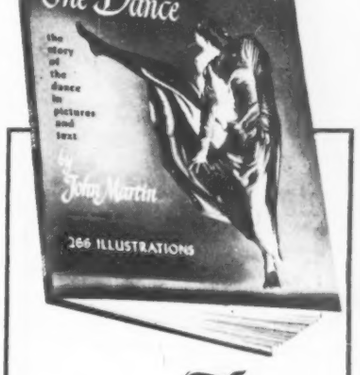

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THE CHOIR CORNER

By LEON CARSON

MORE ORATORIO DISCS

There is at present an insistent demand and crying need for recordings of the highest and most specialized form of church music—the oratorio. Unfortunately, the serious musical public thinks it is futile to ask for something that is not to be had.

Church music has a wider scope on this secular earth of ours than some people realize. This reaching out into the outer world is accomplished largely through the medium of the refined sacred drama, commonly called oratorio. This special form of music, with text drawn from the Scriptures, represented twenty-five or so years ago a powerful factor in the musical life of America. Skilled musicians, both vocal and instrumental, trained in its routine, were considered to be in a distinguished classification all their own. During the nineteen-thirties, however, expression of and adherence to certain established traditional outlines somewhat disintegrated and general interest in this musical art-form diminished.

During the past six or seven years there has been manifest a slow but sure increase in its popularity, and a definite desire on the part of the public to listen to it, in church and public auditorium alike. This resurgence of activity, if continued, bids fair to place oratorio on a sound basis and once more in its rightful place. Of course, such a result depends mainly on just how the matter is handled by all concerned—singers, conductors, organists, choirmasters and—perhaps strangely enough—the recording companies, all working toward the establishment of a more uniform presentation of oratorio.

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We include the commercial recording firms in the foregoing list because the cause of oratorio is badly in need of assistance in the way of an educational campaign. It is through the medium of seriously selected and well made recordings that this want can be alleviated.

There is at present a dearth of discs recording the recitatives, arias, duets, trios, quartets, and even some of the choruses, from many of the standard oratorios, the Brahms and Verdi Requiems, Judas Maccabaeus, Hora Novissima, The Holy City and others. To be sure, there are a few and occasional new releases of this sort as for instance, Columbia Records will issue The Messiah this month—but the output is negligible when compared with the demand. The market is flooded with musical comedy, swing, song and dance and a fair share of orchestral and operatic discs, because the recording companies are assured of a quick cash turnover from this source.

On the other hand, the need for training more and more young singers in oratorio is making itself felt on the part of the voice teachers, in the studios and by the vocal coaches of the country; schools, colleges and other educational institutions also are becoming more "oratorio-conscious." Yet a national aggregate of thousands of over-the-counter requests are made weekly and in vain by teachers, students and artists for recordings of this type, for reference and instructional purposes.

The answer to this challenge is for the leading recording concerns to take stock of this particular field and to set up a program whereby recordings can be released regularly, until this branch of sacred music will become so well represented on the stock shelves that every teacher, student, choral director, organist and music educator in America can find available discs of oratorio to suit their every need.

This *can* be accomplished, despite numerous objections to the contrary with which we are familiar. These records can and should be made by American artists (under competent native direction), who have a first-hand knowledge of and a natural sensitivity to the English language, through the medium of which much of oratorio is projected.

The recording industry of our nation can aid materially in benefiting and encouraging the re-establishment of this important sacred art-form throughout the United States by its wholehearted and unselfish cooperation along these educational lines. In so doing it can count on the advice, support and patronage of the music educators and the leading singing teachers and other kindred music organizations throughout the country.

It is indeed a challenge. Will it be met?

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Choir Notes

What was probably the latest Christmas Messiah to be heard in New York was given at St. George's Church on Jan. 19 under the direction of George W. Kemmer, organist and choirmaster. The senior and junior choirs were assisted by soloists Dirman, Rothacker, Dillon and King.

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The Cantata Singers, Arthur Mendel conductor, presented Bach's Christmas Oratorio on Jan. 20 at the Church of the Heavenly Rest, New York. A Bach Cantata Program, including Cantata No. 52 is scheduled for April 10 and an A Cappella Program of compositions by Bach, Schuetz and Joaquin des Pres will be heard on May 4, both of these at the same church and under the same conductor. Scheduled vocal soloists are Rose Dirman, Belva Kibler, William Hess and Paul Matthen; among the instrumental soloists are listed Paul Hindemith, Eva Heinitz, Alfred Mann, Lois Wann, Lowell Beveridge and Ralph Kirkpatrick, with small chorus and instrumental ensemble of the size used when these works were first produced. All performances will be in the original languages and without cuts.

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Coming important events for the American Guild of Organists include a special musical service on Feb. 24 at the First Presbyterian Church of Brooklyn, 24 Henry Street, under the direction of the organist-director Robert Baker; the choir of the church will participate.

There is being planned an interesting orchestral program of compositions by Guild members under the direction of an eminent conductor, for March 7. Final details have not been released.

The evening of April 6 will be known as Subscribers' Night. At the Church of the Ascension, New York, there will be given a program of Early Church Music, with Yves Tinayre as soloist. The choir of the church, under the direction of Vernon de Tar, organist and choirmaster, will sing. A social hour will follow in the Parish Hall.

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Choir Master examinations will be given on May 7; Fellow and Associate examinations on May 29 and 30.

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On Jan. 4 an organ recital was given by Edouard Nies-Berger at the Fifth Avenue Presbyterian Church, New York, in honor of the 72nd birthday of Dr. Albert Schweitzer, noted philosopher, theologian, missionary, musician, author and physician. Addresses were made by Claude de Marolles, Consul Général of France, and the Rev. David LeRoy Engelhardt, Assistant Pastor of the Fifth Avenue Presbyterian Church. Nies-Berger's selections were the César Franck Choral in B Minor, Choral in A Minor and Grand Pièce Symphonique.

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The John Harms Chorus, under the conductor of that name, was heard in Haydn's Creation on Jan. 19 at St. Thomas' Church, New York; soloists—Benzell, Ezekiel, Gage, Tietjen.

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An extremely interesting program of works by Palestrina, Bach, Handel and others was given on Jan. 19 by the Princeton Theological Seminary Choir at the West-Park Presbyterian Church, New York, under the direction of Dr. David Hugh Jones.

NEW MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

HE DIED FOR US, by Joseph Haydn. G. Schirmer, Inc., New York. 20c.

A 12-page anthem of the true Haydn type for 4-part chorus of mixed voices, edited by Harold Vincent Milligan; miscellaneous text after the King James version of John I., Heb., Isa., Thess. and the Psalms. Incidental soprano, alto, tenor and bass soli, with piano or organ accompaniment. Normal vocal tessitura throughout for all parts. Acceptable for Lenten season and Holy Week, also for general or communion services, and suitable for large and well-drilled choir and skilled soloists.

THE SOUL MUST BEAR THE CROSS, arr. by Heinrich Reiman and Clarence Dickinson. The H. W. Gray Co., Inc., New York (agents for Novello & Co., Ltd., London). 16c.

An interesting anthem for mixed voices with Youth Choir or solo, appropriate for Lent, Holy Week, communion or general use. Pleasantly and intelligently arranged from an Ancient Spiritual Dialogue from the Corner Collection, 1631, with a splendid English text contributed by Helen A. Dickinson. The various moods, both musically and through the text are well expressed with a distinct feeling of the spiritual dominant all the way, ending in a full maestoso climax. A fine anthem for the organist's library.

THE HEAVENLY LEAVES, by L. Clinton Eley. The H. W. Gray Co., Inc., New York (agents for Novello & Co., Ltd., London). 16c.

An unusual anthem of praise in somewhat modern idiom for 4-part mixed chorus, with important alto solo, in 4/2, 3/2, 5/2, 8/4, 6/2 time. English text by L. G. Birch. Opens in typical chant style and closes with interpolated phrase—Credo, confido, expecto. Suitable for general use or for special service; should be sung by well-trained choir and competent soloist in order to be most effective. 7 pages in length.

O JESU CHRISTE, by Jacket van Berchem ,1535-65). Music Press, Inc., New York. 20.

A splendid motet for 4 mixed voices, ably edited by Robert Hufstader. To be sung a cappella. Piano accompaniment for rehearsal only. The text is in Latin. In this excellent edition, the voice parts have been printed with no dynamics nor other marks of editing. The modern bar-line has been used between the staves rather than through them, so that the singers are confronted with only notes and words and the exact direction of the music is left largely to the discretion of the conductor or director. 4 pages long.

METROPOLITAN CHURCHES—IV

FIRST PRESBYTERIAN CHURCH, NEW YORK.

The famous Gothic tower of First Presbyterian Church is a replica of the Magdalen College tower at Oxford. The present church structure was designed by J. C. Wells, architect, and was completed and opened in 1846. The exterior design of the main body of the church was copied from the Church of St. Saviour in Bath, England.

THE CITY OF GOD, by Fred Shattuck. G. Schirmer, Inc., New York. 18c.

A simple and tunefully effective anthem of praise for 4-part chorus of mixed voices, with short incidental soprano solos. Text by M. Townsend Allen. The general musical treatment is a most conventional one and the anthem is admirably adaptable for use by small or medium-size choir; ending is effected by use of heavy Hosanna choral climax. Easy vocal tessitura for all parts. Can be used for Palm Sunday or Easter; also special services. 11 pages long.

For Solo Voice

THINK ON THESE THINGS, by Robert MacGimsey. Carl Fischer, Inc., N. Y. 50c.

A short, simple solo for medium voice, set to text adapted by the composer from Philippians IV: 8. Written for organ or piano accompaniment. The quiet melodic lines reflect pensiveness, calmness and prayer; the vocal tessitura is easy. Especially good for communion or evening service.

TWO SONGS FOR LENT OR HOLY WEEK, by Robert Leech Bedell. The H. W. Gray Co., Inc., New York (agents for Novello & Co., London). 50c.

A brief portfolio of two short songs. The first Ah, Holy Jesu, set to words of J. Heermann (1585-1647) is for medium high voice; two pages long. It is well harmonized and contains a deep devotional aspect throughout. The second, a 2-page song, At the Sepulchre, is for high voice, with somewhat difficult vocal tessitura at various points. The vocal line gives out a warm and subtly colorful expression of reverence. The words are by Isaac Gregory Smith. Both songs are excellently written and especially suitable for the seasons stated. Piano or organ accompaniments.

For Organ

ORGAN FANTASY, by Howard R. Thatcher. Carl Fischer, Inc., New York. $1.

A delightfully bright and at times brilliant composition ingeniously built around the old hymn-tune Concord (Shepherd Show Me How To Go) of William Lyman Johnson. One mood follows the other in rather quick succession throughout, with a quaint pastoral feeling in the middle portion and a triple forte climactic chordal conclusion. Suitable for playing on the average-size church organ. 12 pages in length.

SIX RELIGIOUS PRELUDES, by Jaromir Weinberger. The H. W. Gray Co., Inc., N. Y. (agents for Novello & Co., Ltd., London). $1.50.

An interesting and somewhat difficult collection of six miscellaneous preludes of varying lengths, edited by John Harms and consisting of (1) The Way to Ephraim, (2) The Woman of Bethany, (3) An Advent Psalm, (4) Czech Christmas Carol, (5) Actus Tragicus, (6) The House Upon a Rock. May be used as individual preludes or for use in groups. Suitable for general service or for concert or special occasions.

PARAPHRASE ON JESUS CHRIST IS RISEN TODAY, by Edith Campbell. The H. W. Gray Co., Inc., New York (agents for Novello & Co., Ltd., London . 75c.

A majestic, inspiring, full-toned organ composition on the thematic base of the famous Easter hymn (adapted from a Melody in Lyra Davidica 1718). Especially effective for Easter and within the scope of the average good organist's ability to execute. 5 pages in length.

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SILHOUETTES

By MARY CRAIG

VOICE BUILDING AND THE "NATURAL" VOICE

A knowledge of correct vocal technic is vital to every singer. Whether the vocalist is the fortunate possessor of what is called a natural voice or whether the co-ordination is not a match for the potential ability of the would-be artist, and must be brought into focus by study, the factor of actually knowing the method by which sound is projected is valuable to student and artist alike.

These are some of the main points in an article by Audia Frazee, West Coast teacher, which deals with the moot questions involved in building a voice into an instrument commensurable in scope and quality with the natural voice which is the congenital endowment of comparatively few vocalists, but which undoubtedly exists. Mme. Frazee notes that the protection and guidance of absolute technical knowledge is as essential for the phenomenal as for the less bountifully gifted.

AUDIA FRAZEE,
West Coast Voice Teacher.

"By natural singer I mean one who has complete, correct co-ordination of the true singing act without conscious direction of the phonation. I am not speaking of the small, sweet, short-ranged voices which may have good quality and smooth line; but I mean the great voices. The possessors of these breathe correctly, their resonators and other conditions of projection are perfectly adjusted by nature—one might even say the gift to sing is God-given. They have without effort, long range, an equalized scale, versatility in dynamics, shade and color. These are the few who are born artists. But for the less richly dowered by nature, there is the opportunity to build the voice into a close approximation of what the other singer has from birth. The singer of musical ability, with an undamaged vocal instrument capable of development, may acquire by correct technic all the desired beauty and control. It takes time and perseverance, as often stated by masters of earlier days. It is even possible for a singer of this classification to surpass the natural singer because he knows how to sing. He may last longer because he knows how."

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Mme. Frazee offers a word of warning to the natural singer. A great voice may be damaged or broken through over-use in illness or by some other accident when a knowledge of vocal technic might have prevented the errors. No matter what the quality or quantity of the gift, the "know-how" is vital. The teacher believes that learning to use the vocal apparatus is of as primary importance to the vocalist as learning to use the instruments are to the instrumentalists. She claims that the analogy persists. Violin and piano have strings—they must be played. Singers have vocal cords—they must be played as properly.

"It is only a matter of correct thinking and analyzing and practising until correct habits of automatic response are formed," she says. "Of course, this takes determination and most students are in too much of a hurry. They are not willing to work and wait long enough. And this is the disturbing element in the singing of today."

Mme. Frazee has definite ideas on the question of *registers*, meaning the often perceptible and occasional awkward sensation of change or re-adjustment in certain parts of a normal vocal range. She feels that these *registers* should be recognized and skilfully blended into the desired silken legato of spinning tone. In taking her stand Mme. Frazee re-inforces her views by quotes from the text books of the renowned teachers such as Garcia, Marchesi, Lamperti Shakespeare and others of equal fame. She also affirms her statements by actual case-history examples.

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On the period of time necessary for vocal training she mentions that Shakespeare once said that many singers do not know whether or not they are to be artists until they have studied three or four years. And David Bispham related that "Some parents and masters encourage the young pupils to perform 'airs' without knowing how to hold the fiddle (the throat) or control the bow (the breath). I maintain that these are absolutely essential and must be mastered . . . the great master Lamperti used to worry us to death, but in the end, he taught us to sing."

This sums it up, Mme. Frazee says: first the average student is compelled to learn his technic if he would win success; and the super-gifted profits by learning why and how he sings; then with complete knowledge and then only can the talent be completely released and the singer sing inspirationally.

Audia Frazee began teaching music while still in High School, her musical training having been commenced at about the time she took her first step. Later she focussed on the vocal side and though gifted with a brilliant soprano voice, turned from professional engagements and chose a teaching career. She writes that she has never felt that she wasted her personal talents since she has found her vocal equipment and projectional knowledge assets which have been invaluable in her work with the voices and difficulties of pupils.

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Happenings in the Vocal World

For the young vocalist and other youthful aspiring musicians within reach of the West Coast, a statement has been released that the Gainsborough Music Foundation will extend its activities to Southern California.

The Foundation, a non-profit, philanthropic organization, was established in San Francisco for the purpose of aiding talented persons in the furtherance of musical careers. Benefits are available to vocalists and instrumentalists, the only requirements being outstanding talent, the desire and potential for a career in serious music and the need for aid.

Auditions will be held in Los Angeles in late April or early May, the dates to be announced later. All applications must be filed prior to midnight of March 15. Blanks and instructions may be obtained by writing the Gainsborough Music Foundation, 221 Sansome St., San Francisco 4, Calif.

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Of interest to the musicologist as well as to the choral singer is the announcement of the ensemble now being formed by the National Association for American Conductors and Composers designed for performing American compositions for chorus. The group is under the direction of Mr. Dolf Swing and auditions for membership are held at stated times at the Hadley Studios, Mrs. Henry Hadley, 15 West 67th Street, New York City, is in charge of the works submitted for performance.

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Feb. 19 brings the premiere of a new American chamber opera by Gian-Carlo Menotti to be presented by Lincoln Kirstein and the Ballet Society. Titled The Telephone, or L'Amour à Trois, the production is one-act and will be teamed with The Medium, a full-length opera by Menotti which was featured last season at Brander Matthews Theatre by the Opera Workshop of Columbia University.

Marilyn Cotlow and Paul Kwartin will sing the lead roles of the new score. Sets have been designed by Horace Armistead.

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A Forum was held recently at the Gerster-Gardini School of Singing. On the program were Mary Nunez, Doris Thorn, who appeared with Bruce Norman in Steinway Hall on Jan. 19. Isabel Chatfield, Paul Rhodes, and Terrence McGuire. Annette Simpson provided the accompaniments.

"SEEING DOUBLE."
Dorothy Kirsten holds the copy of Life on which she appeared as cover girl in the Traviata title role. (Photo by Otto F. Hess.)

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CHICAGO

(Continued from page 5)

desus as soloist with the orchestra, and the debut appearance of violinist Miriam Solovieff, who was heard on the first of this series. The young artist gave a brilliant and musicianly performance of Glazounoff's Concerto for Violin and Orchestra. Although her tone was not always adequate against the fully orchestrated accompaniment, Miss Solovieff's assurance, style, and musical understanding would have done justice to an artist more mature in years. Other works programmed were Borodin's Symphony No. 2, Tchaikowsky's Overture-Fantasia, Romeo and Juliet, and Strauss' Death and Transfiguration, which was given a dramatic and stirring reading.

Occasions when Mr. Casadesus are heard, whether in concert, or with orchestra, are inevitably memorable ones, for he is a great artist, and a great pianist. His performance of Mozart's C minor concerto, and of Franck's Symphonic Variations, heard on the Tuesday afternoon concert, and that of Saint-Saens' Concerto No. 4, heard on the following Thursday-Friday ones, were of unmatched perfection. Also heard on Tuesday's concert were Handel's Concerto Grosso No. 10, given a fastidious performance, and Felix Borowski's Symphony No. 2. This programmatic work, attractive musically, and clear in form, caught the imagination from its spirited opening measures, and setting alight vivid imagery, which illumined the first movement. The emotional qualities of the beautiful 2nd movement were given full expression with the aid of complimentary and colorful orchestration. Mr. Defauw and the orchestra devoted themselves to a fine reading of the symphony throughout its performance. The distinguished conductor was given a warm ovation.

Minneapolis Symphony with Milstein

The Minneapolis Symphony Orchestra under Dimitri Mitropoulos, with Nathan Milstein as soloist, gave their annual Orchestra Hall concert, Jan. 26. Mr. Mitropoulos' effective though many-motioned method of conducting brought forth on this occasion an arrestingly attractive performance of Weber's Der Freischütz Overture, and a well molded reading of Brahms' Symphony No. 3, in which eloquent heights were reached. Mr. Milstein, employing all of his artistic gifts, brought the concert to a close with a notable performance of Brahms' concerto in D major, Op. 72.

Vronsky and Babin in Concert

Vitya Vronsky and Victor Babin were presented in Orchestra Hall concert, Jan. 24, as the 4th event in the Allied Arts Piano Series. To the two major works offered — Mozart's Sonata in D major, and Schumann's Andante and Variations, Op. 46, the artists paid highest respect, maintaining throughout both performances, perfect purity of style. With the exception of Bach's Aria, Sheep May Safely Graze, arranged by Babin, as were 2 other numbers—the remainder of the program was given over to pieces based on Folk material by Milhaud, Babin, Copland and Borodin. These, and a number of encores were executed with the unity of conception and technical precision which is never lacking when these top-ranking duo-pianists are heard.

Outstanding Recitals Heard

The Orchestra Hall audience, assembled Jan. 31 to hear the Budapest String Quartet interpret Beethoven's quartet in A major, that of Prokofieff No. 2, Op. 92; and the Brahms' A major, Op. 51, No 2, through the medium of beautiful instruments in the hands of consummate artists.

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On Jan. 19, Paul Robeson appeared in recital at Orchestra Hall. His renditions of Peri's Invocazione di Orfeo and of a scene from Boris Godonoff (sung in Russian) were extremely effective. Lawrence Brown furnished discreet accompaniments, on occasion joining Mr. Robeson in the singing of a spiritual; and William Schatzkamer played several selections competently. W. M. S.

Karin Branzell's recital in Orchestra Hall on Jan. 21 was a musical event of importance, for the contralto proved herself admirably adapted to her present career as a concert artist. Particularly fine were Wolf's "Die ihr schwebet," Schubert's "Erlkönig" and "Der Tod und das Mädchen" (sung as an encore), and finally Sibelius' "Flickan kom." Donald Comrie supplied understanding accompaniments. W. M. S.

Jan Peerce, in his recital at the Opera House on Jan. 26, was received by his audience with vociferous applause and shouts of enthusiasm. The tenor sang a diversified program, consisting of the usual "classical" group, followed by songs of Schubert, Brahms, Respighi, Duparc, Rachmaninoff and others, as well as Meyerbeer's O Paradiso. The accompaniments of Alexander Alexay were expertly unobtrusive at all times. W. M. S.

Robert Macdonald's Activities

In addition to Robert Macdonald's studio activities as teacher of piano and as coach-accompanist, he heads the piano department of Kalamazoo College, Mich., and is organist at the Church of the Atonement. February concert engagements include a joint recital with Evelyn Novotna, soprano, in Sturgis, Mich., and recital accompanist for Jean Dickenson, in Frankfort, Mich; Springfield, Ohio; and Ishpeming, Mich.

Eunice Steen Lamont Students Heard

A song recital by students of Eunice Steen Lamont was given in the ball room of the Stevens Hotel, Jan. 12, with Rhea Shelters at the piano. Represented on the program were composers of operatic arias, German lieder, and American songs. Those participating were: Rita Peplow, Elaine Marinakos, Karen Grunderson, James Kiernan, Elaine Stamos, Raphael Durso, Lillian Omiecinski, Olive Higgins, Vivian Batty, Alma Primrose, Marion Carlson, Dolores Franzzini, and Elizabeth Carr.

Naomi Watson's Engagements

Contralto Naomi Watson divides her time between her busy studio in the Kimball Bldg., and filling concert engagements. Following a fall recital in Easton, Pa., winter and early spring ones include those at Eden Seminary, Webster Grove, Mo.; Heidelberg College, Tiffin, Ohio; Park Ridge, Champaign and Galesburg, Ill.; and Gary, Ind.

Rizzo to Play Harris Work

Roy Harris, composer-conductor, recently commissioned by The Midwest Accordion Association to write a concerto for accordion and orchestra, will conduct this work when it is played by the Chicago Symphony Orchestra, with Andy Rizzo as accordion soloist. The concert will be given at Orchestra Hall in the late spring.

Helen Kettner in Joint Recital

Helen Kettner, pianist, with Ann Dry, soprano, appeared in joint recital sponsored by the Freeport Woman's Club, Freeport, Ill., on Feb. 8. Numbers contributed by Miss Kettner were: Barcarolle, Chopin; LaValle des Cloches, Ravel; Etude in Thirds, Casadesus; Minuet, Ravel; and Danse Russe, by Stravinsky.

BERTHA OTT,

now celebrating her 21st year as Chicago's most active woman impresario, has scheduled 65 concerts this season. Noted artists who have been under her concert management include Fritz Kreisler, Galli-Curci, John McCormack, Farrar, Heifetz, Elman, Rachmaninoff and Paul Whiteman, whose concert in the fall of 1926 opened Miss Ott's career. (Photo by Fernand de Gueldre.)

Gladys Hemus' Studio Recital

Today talented pupils may become stars of their own generation, and with that in mind, a visit was paid to the Gladys Hemus Studios recently. During the short stay, a quintet of very promising singers well versed in the art of beautiful singing, made the call well worth while indeed. Those heard were: Virginia Hellner Margaret Schmidt, Kate Neurich, contraltos; and Anne Lambrose and Shirlee Larsen, sopranos. Mrs. Hemus, playing excellent accompaniments, proved an added factor in making the impromptu recital a success for all concerned. R. D.

Rhea Shelters Appears

Rhea Shelters, accompanist for Della Chiesa, presided at the piano when Louis Sudler, baritone of the Chicago Opera furnished an interesting program at the Woman's Club of Winnetka, Ill., recently. Among the compositions featured, was a little gem entitled "Night in Chicago," from the pen of Graziella Polacco, gifted daughter of Edith Mason and Giorgio Polacco. The piece, performed from manuscript, made, according to report, a distinct hit with the select coterie. R. D.

Senia Greve's Studio Notes

Agnes Murphy, pupil of Senia Greve, sang the supporting role of Jeanette, in Victor Herbert's Sweethearts, Feb. 1, over WGN, on the Theatre of the Air program, Henry Webber conducting. Mr. Greve will present a number of his pupils in recital Feb. 19, in the concert hall of Sherwood Music School.

Ivins Pupils Presented

Alice Sankowski, soprano, and Frank Hrachovsky, tenor, with Anna Daze Ivins, accompanist, were heard in recital at the Allerton Hotel on January 19. Miss Sankowski's three groups included two arias: Mozart's "Dove Sono" from "The Marriage of Figaro" and Verdi's "Pace, Pace, Mio Dio" from "La Forza del Destino." Mr. Hrachovsky was first heard in a group of Czecho-slovakian songs and then in a group of English compositions. G. B.

Chicago Musical College Events

Announcements from Chicago Musical College include plans to celebrate the 80th birthday of the founding of the institution, the latter part of February, the presentation of a Schubert Memorial program in the College Little Theatre, Jan. 3, by Lionel Godow; senior recital programs to be given in Friday and Saturday evenings during February, in the Little Theatre; and plans to combine the College Orchestra and Chorus in a special spring program in late April.

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More Group Bookings Planned By Albert Morini Management

"Managing an artist means building his career," says Albert Morini. "One starts modestly to promote him, using his initial achievements as stepping stones. Then, as time goes by, his fame spreads, his engagements increase in number and his fee takes an upward trend. It is up to the manager to 'feel out' the audiences, or rather their mouthpieces, the local managers, and convince them that they owe it to their clients to make them acquainted with this particular artist.

"This goes on over a period of years. But, very often there comes a time when the manager has done all he can for his client, and then it is best to have a parting of the ways and let someone else take advantage of what has been achieved so far and start from there. This is why it sometimes is advisable for artists to change their managers and for managers to change their artists.

"Added to this is the satisfaction to the manager of discovering new talent which he then can introduce and for which he can pave the way to a successful and prosperous future.

"With the war over, I think we should also look across the ocean again and try to increase the number of artists in this country by bringing over those who have made good in other countries. This motivated my signing up Jolanda Maria Petris, dramatic soprano, whom advance reports coming from reliable sources maintain is one of the most spectacular talents to come to the fore during the past few years. Her tour in this country has been sold out in a short time and demands for her appearance during the season after next are already forthcoming.

"In addition, I have taken interest in booking group attractions. The Troubadours, a vocal quartet uniting exciting voices in a repertoire of wide range, extending from the classics to popular numbers, will tour this country extensively and a new Spanish dance ensemble, headed by the colorful star Federico Rey, former partner of the unforgettable Argentinita, will introduce a completely new program of attractive creations to American audiences. In their Rhythms of Spain, this company of five excellent artists will individually and together present an interesting variety of dances.

"Another group attraction which will be under my management is the Curtis String Quartet; together with the brilliant young harpist, Lois Bannerman, who also appears as a soloist, they will be able to play an interesting repertoire in an unusual combination.

Quality Important

"This booking of group attractions gives the audiences something new insofar as they will have an opportunity to enjoy several artists for the same price of admission they usually have to pay for seeing one. I am certainly not advocating the deal as a bargain, but I can readily understand that the variety which necessarily is greater with more than one artist on stage will be appreciated by the audiences.

"Group attraction or not, the most important consideration for the manager must be that his attractions offer art of the highest standard. It will be my aim to combine with this group principle of booking the keenest criticism so far as the quality of the programs is concerned. But I am convinced that, with an effectively balanced program, these combinations will prove a new and successful asset to the musical scene." H. W. L.

BOSTON Greets New Baton Figures

By JULES WOLFFERS

BOSTON.—An admirable study in contrast has been afforded Boston Symphony Orchestra patrons during Serge Koussevitzky's mid-winter vacation. First we had Bruno Walter, as guest conductor for the 13th and 14th pair of Friday and Saturday concerts, who typifies all that is best in old-world orchestral leadership. Both in content and style, the program lists showed to finest advantage one who is admittedly a master in the Central European tradition —Wagner's Faust Overture; Mozart's Symphony in G Minor (K. 550); Bruckner's Symphony No. 9 (unfinished); the Haydn "Oxford" Symphony; the Strauss "Don Juan"; and the Brahms Second Symphony.

All of this German and Austrian music was done with consummate artistry by conductor and orchestra. The high point, perhaps, was an overwhelming performance of the Bruckner, unheard here since 1907, and done here for the first time in the composer's original version. To most in the audience this was a first hearing. It is to be hoped it will not be the last. Bruckner's music is performed too infrequently in Boston.

Bernstein at Bat

Following Dr. Walter's tenure came Leonard Bernstein to open a four-week engagement with the Orchestra. In Bernstein the restless, nervous, questing trend of American music seems to be crystalized. What he lacks in tradition and experience, he makes up in enterprise and imagination. For the 15th pair of programs he presented the first performance at these concerts of Gluck's Overture to Alceste; Stravinsky's Rite of Spring; and the Beethoven Symphony No. 7. In the Stravinsky the young conductor was complete master of the situation. The still-exciting, powerful music fairly leaped and twisted under his hands. But the Beethoven was quite another story: the conducting became strained and over-emphasized, and the Orchestra played with poor tone and second-rate fashion altogether. Perhaps this was an accident. The future will tell us more. If one were, unfairly enough, to judge Bernstein by his appearance in Boston thus far, one could assume that he is a brilliant specialist in the Romantic and Modern repertoire.

Youth Concert

Another in the series of Boston Symphony Youth Concerts was presented when Wheeler Beckett made up a program exemplifying the Scherzo with examples from Beethoven, Mendelssohn, Sibelius and Dukas. This was an entertaining and instructive idea. The concert ended with Boccherini's Cello Concerto in B Flat, Zara Nelsova, soloist. In this case the last should have been first.

Witold Malcuzynski varied his Chopin with Beethoven, Franck, Debussy and Scriabine for a Boston Morning Musicale concert at the Hotel Statler. His program made no effort to astonish with novelty the conservative and select audience who appreciated his excellent pianism to the full.

San Carlo at Boston Opera House

At the Boston Opera House, the San Carlo Opera presented a week of Italian opera before good houses. The list, of course, trod familiar paths with such favorites as Carmen, Aida, Rigoletto and so on. Fortune Gallo can scarcely be expected to bring novelties or even revivals to Boston when the Metropolitan Opera itself finds any slight enterprise here punished with a hall half empty. At any rate the San Carloans can always be depended upon for creditable and credible performance. Victor Trucco conducted in good workmanlike style, all productions had the assistance of Mario Valle as stage director, while the San Carlo Ballet brought a breath of youthful charm that did not go amiss. Audience response was good.

At Jordan Hall, Stell Andersen, pianist, made a fine impression with a fresh, unhackneyed program. Miss Andersen conquered her audience with her clear, unmannered style and steady, purposeful rhythm. The same hall housed the debut recital of Emanuel Zambelli, local pianist, who displayed a powerful technique but whose playing, on the whole, lacked imagination. The large audience, however, was dazzled and enthusiastic.

The Ondricek Violin Artist Ensemble, with Robert Menga, twelve-year-old violinist, as soloist, and with the assistance of Hannah Sherman, cellist; Willem Frank, organist, and David Allen, pianist, presented a varied program also at Jordan Hall. Emanuel Ondricek, conductor and founder of the group, assembled some interesting music but his own ineffectiveness with the baton hampered the proceedings. Outstanding was the playing of Robert Menga, winner of the Edgar Stillman Kelley award. This young violinist will be heard from.

In Needham, Mass., William Waterhouse, Canadian violinist, and Irene Soble, Boston pianist, presented an excellent program for a large audience.

Ann Arbor Festival Announces Programs

Seven soloists from the Metropolitan Opera and two instrumentalists will participate in the Fifty-Fourth Annual May Festival in Hill Auditorium at the University of Michigan, May 8-11. Among the singers are three who are new to Ann Arbor audiences, Regina Resnik, soprano; Anna Kaskas, contralto, and Ferrucio Tagliavini, tenor; and four who have been heard there before, Helen Traubel, soprano; Frederick Jagel, tenor; Nicola Moscona, bass, and Ezio Pinza, bass. Isaac Stern, violinist, is to make his Ann Arbor debut and Robert Casadesus, pianist, will be heard for the second time. The Philadelphia Orchestra, under Eugene Ormandy and Alexander Hilsberg, will participate in all concerts. The University's Choral Union, under Hardin Van Deursen, will be heard on two occasions, while the Youth Chorus, directed by Marguerite Hood, will perform at one of the matinees.

The program include an all-Wagner concert on May 8 with Helen Traubel as soloist; Beethoven's Missa Solemnis on May 9; Youth chorus, and Isaac Stern playing Brahms Concerto No. 1 on May 10 (afternoon); Ezio Pinza on May 10 (evening); Robert Casadesus playing the Beethoven "Emperor" Concerto on May 11 (afternoon), Ferrucio Tagliavini on May 11 (evening). Tickets for the festival may be procured at the offices of the University Musical Society in Burton Tower.

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METROPOLITAN OPERA

Wagner's Siegfried, given on Jan. 22, marked the first appearance this season of Lauritz Melchior. Heartily applauded, the veteran singer was seen in the name part of the opera and shared the acclaim with an excellent cast in which Joel Berglund and Walter Olitzki were heard for the first time this season as the Wanderer and Alberich, respectively. Mihaly Szekely, new Hungarian bass, sang his first Fafner, scoring, with his sonorous voice, to great effect. Mimi Benzell could have added more sweetness to her delineation of the voice of the Forest Bird. In their usual assignments were heard Helen Traubel, John Garris and Margaret Harshaw. Fritz Stiedry again conducted with commanding authority. H. W. L.

Singher in Mozart's Figaro

The performance of Marriage of Figaro on Jan. 24, presented Martial Singher for the first time this season in the title part. Mr. Singher, in excellent voice, gave the role a characterization distinguished by keen intelligence and elegance. His Figaro is a careful planner, one who knows very well how to play his cards. Another new face in the cast was Claramae Turner as Marzelline. She gave her effort a good deal of humor. Vocally, the Mozart style still has to be conquered by her. The other parts were, as at previous hearings, in the reliable hands of John Brownlee, Eleanor Steber, Bidu Sayao, Jarmila Novotna, Salvatore Baccaloni, Lorenzo Alvary, Alessio de Paolis, Leslie Chabay, Mimi Benzell, Thelma Altman, and Maxine Stellman. Fritz Busch conducted with his usual zest and gusto. H. W. L.

A "Repeat" Boheme

The third Boheme of the season was presented Jan. 25 with Licia Albanese again singing Mimi and Jussi Bjoerling, Cehanovsky, Valentino and Vaghi as the artist friends. Frances Greer was the Musetta. The remainder of the cast included Gerhard Pechner, Ludovico Oliviero and John Baker in their familiar assignments.

Cesare Sodero conducted. M. C.

Quartararo Sings Violetta

With but six hours' notice on Jan. 29, Florence Quartararo sang Violetta in Verdi's Traviata in place of Bidu Sayao. This was not only the young soprano's first performance of the role at the Metropolitan, but also the first she had sung in Italian with a major company. Naturally, nervousness took its toll in the first act, but as the evening progressed so did Miss Quartararo. She has the temperament and a clear lyric voice for the part, and the final act showed a greater degree of vocal freedom than previously evidenced. Judgment should thus be reserved until she has the opportunity to assume the role under more favorable conditions. James Melton and Lawrence Tibbett sang the roles of Alfredo and Germont, respectively, for the first time this season. Otherwise the cast and conductor were the same. R. K.

Tristan Led by Martin

Coming unexpectedly to the conductor's desk in the place of indisposed Fritz Busch, in Tristan on Jan. 30, Wolfgang Martin turned in a musicianly performance—admirably balanced, emotionally moving and revealing many facets of rich and subtle orchestral construction not commonly in evidence. Since the conductor had no opportunity for rehearsal, his complete success augurs well for his future at the Metropolitan podium.

There were handicaps for the director among the cast. Helen Traubel, singing Isolde, held her voluminous voice carefully in check as though troubled by the current epidemic of colds; while Melchior, in his first Tristan of the season, seemed uncomfortable in the unfamiliar set-up. Heard for the initial time in the role was Osie Hawkins, as Kurvenal, tonally uneven but with more point to his tones than he sometimes offers; and Mihaly Szekely, whose full, vibrant voice was splendidly displayed in the King Mark monologue (his local debut in the part). The one flaw in the technic of the new bass seemed a tendency to wail his legato phrases. Blanche Thebom, a sumptuous-voiced Brangäne; Emery Darcy, doubling as the Sailor and Melot, and making the hearer wish for better casting of this fine young tenor, Gerhard Pechner, the Steersman, and Leslie Chabay, singing the Shepherd for the first time here, completed the roster. M. C.

On Jan. 31 the double bill, The Warrior by Bernard Rogers and Hansel and Gretel was repeated with no changes in the cast. An appreciative audience applauded especially Humperdinck's eternally young fairy tale. H. W. L.

Walküre with Melchior

The Walküre performance on Feb. 3, saw Lauritz Melchior back in the cast as Siegmund. The past-master of Wagnerian heroes sang with his usual zest and saw through successfully the performance despite an injury to a toe contracted during the first act. Herbert Janssen sang his first Wotan of the season, with the warmth and dignity which make his impersonation so memorable. The rest of the cast was the same as in previous performances, with Astrid Varnay as Sieglinde, and Helen Traubel as Bruennhilde. Fritz Stiedry conducted. H. W. L.

Some Repetitions

Midseason profusion of favored fare brought further performances of Lakme (Jan. 18), Madama Butterfly (Jan. 20), Lohengrin (Jan. 25), Trovatore (Jan. 27), Romeo et Juliette (Feb. 1), Boris Godounoff (Feb. 5) and Aida (Feb. 6). Last minute changes of cast marked some of these, including Felix Knight's unexpected and brilliant appearance as Gerald in Lakme. Osie Hawkins replaced Herbert Janssen as Telramund in Lohengrin, chalking up a success in this exacting role. The same performance saw Melchior's first time in the title role this season, the audience welcoming him with long-drawn plaudits. In Boris, Blanche Thebom sang her first Marina; Thelma Altman (Nurse) and John Garris (Schouisky) were also in introductory hearings of these parts. Miss Thebom has been better cast than in this instance, but as a sterling artist she gave a spirited and smooth-toned performance.

Three shifts from the originally announced cast were in the Aida. First times at the opera house were Martha Lipton as Amneris, and Giacomo Vaghi, Ramfis. Miss Lipton, barring understandable nervousness, showed sumptuous tone and dramatics, and Mr. Vaghi met the situation with his usual artistic and ready competence. The third unheralded singer was Frederick Jagel as Rhadames, his first appearance at the Metropolitan this season. His polished and agreeably toned portrayal earned warm applause.

Also among the refulgent offerings of this period was Jussi Bjoerling's first Manrico in Trovatore at the Metropolitan. The evening saw Francesco Valentino's initial Count di Luna there.

Metropolitan to Visit 14 Cities

The annual spring tour of the Metropolitan Opera for 1946-47 season will cover more mileage and give more performances than in any previous season since the founding of the Metropolitan in 1883. Covering 7440 miles and including performances in 14 major cities of the East, Mid-West, and Southwest, the tour will begin in Baltimore on March 17 and end in Rochester on May 19. The itinerary is as follows: March 17 and 18, Baltimore; March 19 and March 31-April 5, New York; March 20-29, Boston; April 7-12, Cleveland; April 14-15, Bloomington; April 17-19, Minneapolis; April 21-26, Chicago; April 28-29, Atlanta; May 1-4, Dallas; May 5, San Antonio; May 6-7, Houston; May 8-10, New Orleans; May 12-13, Memphis; May 14-17, St. Louis; May 19, Rochester.

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MORE FILM LISTINGS IN COURIER CONTEST

Entries in Musical Courier's Contest, which will award Citations for the best film music and dances in the motion pictures released during 1946, have been coming in steadily. The contest opened Jan. 1, and will close on April 15. The first six issues of this publication for 1947 contain coupons for voting (see opposite page) as well as lists of films and musical credits for the various companies.

METRO-GOLDWYN-MAYER

1946 Releases

"ADVENTURE." Orchestration—Murray Cutter; Musical Score by Herbert Stothart. No dance credit.
"BAD BASCOMB." Musical Score—David Snell; Orchestration—Wally Heglin.
"BOYS' RANCH." Musical Score—Nathaniel Shilkret. No dance credit.
"THE COCKEYED MIRACLE." Musical Score—David Snell.
"COURAGE OF LASSIE." Musical Score—Scott Bradley and Bronislau Kaper.
"EASY TO WED." Musical Score, Supervision, and Direction—Johnny Green; Musical Numbers Staged and Directed by Jack Donohue; Orchestration—Ted Duncan.
"FAITHFUL IN MY FASHION." Musical Score—Nathaniel Shilkret.
"THE GREEN YEARS." Musical Score—Herbert Stothart.
"THE HARVEY GIRLS." Words and music by Johnny Mercer and Harry Warren. Musical Direction—Lennie Hayton. Orchestration—Conrad Salinger. Vocal Arrangements—Kay Thompson. Musical Numbers Staged by Robert Alton.
"HOLIDAY IN MEXICO." Musical Score by Georgie Stoll. Orchestration—Ted Duncan, Wilbur Schwandt, Paul Marquardt, Joseph Nussbaum. Vocal Arrangements—Charles Previn. Jose Iturbi's musical numbers under his own supervision.
"THE HOODLUM SAINT." Musical Score—Nathaniel Shilkret.
"A LETTER FOR EVIE." Musical Score—George Bassman.
"LOVE LAUGHS AT ANDY HARDY." Musical Score—David Snell. Orchestral Arrangements—Wally Heglin. Songs: "Hail to Wainright" by Earl K. Brent and David Snell. Adaptations—Earl K. Brent. Dance Director—Jack Donohue.
"NO LEAVE, NO LOVE." Musical Direction—George Stoll. Orchestration—Calvin Jackson and Dewey Bergman. Vocal Arrangements—Kay Thompson.
"THE POSTMAN ALWAYS RINGS TWICE." Musical Score—George Bassman. Orchestration—Ted Duncan.
"THE SAILOR TAKES A WIFE." Musical Score—Johnny Green.
"THE SECRET HEART." Musical Score Composed and Adapted by Bronislau Kaper.
"THE SHOW-OFF." Musical Score—David Snell.
"THREE WISE FOOLS." Musical Score—Bronislau Kaper.
"TWO SISTERS FROM BOSTON." Musical Direction—Charles Previn. Songs by Sammy Fain and Ralph Freed. Operatic Sequences Adapted from Liszt and Mendelssohn by Charles Previn and William Wymetal. Dance Direction—Jack Donohue.
"TILL THE CLOUDS ROLL BY." Musical Direction—Lennie Hayton. Orchestration—Conrad Salinger. Vocal Arrangements—Kay Thompson. Judy Garland's Numbers Directed by Vincente Minnelli. Musical Numbers Staged and Directed by Robert Alton.
"TWO SMART PEOPLE." Musical Score—George Bassman. Songs: "Dangerous" (Peligrosa)—Ralph Blane, George Bassman.
"UNDERCURRENT." Musical Score by Herbert Stothart.
"UP GOES MAISIE." Musical Score—David Snell.
"THE YEARLING." Musical Score by Herbert Stothart, conducting the Metro-Goldwyn-Mayer Symphony Orchestra, utilizing themes from Frederick Delius.
"ZIEGFELD FOLLIES OF 1946." Dance Direction—Robert Alton. Songs by Harry Warren and Arthur Freed, George and Ira Gershwin, Ralph Blane and Hugh Martin, Kay Thompson and Roger Edens. Musical Adaptation—Roger Edens. Musical Direction—Lennie Hayton. Orchestration—Conrad Salinger, Wally Heglin. Vocal Arrangements—Kay Thompson.

Juilliard to Give Concerts Of 20th Century Music

Two special concerts devoted to music of the 20th Century will be presented on March 10 and April 14 at Carnegie Hall by the Juilliard School of Music. The first will feature the Juilliard Orchestra under Thor Johnson's direction, and the second, the Juilliard Chorus with the orchestra under the baton of Robert Shaw.

The March 10 concert will include several works new to New York audiences: Aaron Copland's short orchestral work, Letter From Home; and Of New Horizons by the young American composer, Ulysses Kay, winner of the Gershwin Memorial Concert. Also on the program will be the first performance in America of Debussy's last composition, a suite of Six Epigraphs Antiques, orchestrated after the composer's death by Ernest Ansermet, who carried out Debussy's instructions. Of interest will be the premiere of the Overture Amphitryon by the American composer Bernard Rogers, commissioned for the occasion by Juilliard.

The April 14 concert will feature the first American performance of Zoltan Kodaly's Missa Brevis.

National Association for Opera Holds Annual Meeting

The annual meeting of the National Association for Opera was held in the offices of the American Music Center in New York on Jan. 9.

The National Association for Opera received a formal invitation from John Anello, who is in charge of music for the 1948 Centennial Celebration of the State of Wisconsin, to participate in an opera festival as a part of the Centennial Celebration. This festival is to have a three night program of opera.

Regional opera festivals were discussed and Clifford Bair of Winston-Salem, N. C., was appointed chairman of a committee to develop a pattern of such festivals.

New officers elected at this meeting are: president, Errol Peters; first vice president, John Anello; second vice president, Eugene Haskell; secretary, Vernon Hammond; treasurer, Lorne Grant.

Brevard to Hold Second Festival

The second season of the Brevard Music Festival, to be held at the Transylvania Music Camp at Brevard, N. C., on August 14-23, 1947, under the direction of Dr. James Christian Pfohl, will present as soloists with the orchestra Frances Yeend, soprano; Patricia Travers, violinist; Eugene Istomin, pianist; Julius Huehn, baritone, and Edna Phillips, coloratura soprano.

HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

The cycle of dancy pictures, like all of Hollywood's typical cycles, has passed into yesteryear. But it is worth recalling that a surprising number of Hollywood's present top stars began their careers in the dance field, some as trained dancers, others as just hoofers.

The dance craze was at its height in the 30's, when the Astaire-Rogers team was the shining light of picturedom. One enterprising Viennese manager wrote to me at that time, asking if I could arrange for the pair to make an appearance under his auspices at practically any fee they wanted to name. I passed on the information to the studio, which was elaborately disinterested.

Fred Astaire still avers that he has made his last dance picture in "Blue Skies," though having watched the farewells of many artists over a period of time, I am still a mite skeptical. Ginger Rogers is proving her abilities as a dramatic actress, and is not likely to dance anything more than a short specialty in a film again.

Alexis Smith began as a dancer, and still keeps up her training. She appears occasionally at classes of her former teacher, as an inspiration to budding artists. Rita Hayworth maintains her interest in dance, and does her exercises faithfully. So, I understand, does Eleanor Powell.

•

Then there is a girl who was known in her native Brooklyn as Ruby Stevens, and started out with the ambition of becoming another Isadora Duncan. Her dancing led her to Ziegfeld and Shubert shows on Broadway, and these in turn led to the screen, where she now is well known as Barbara Stanwyck. But it is a long time since she danced in a film.

Joan Crawford came to Hollywood as a dancer in 1925, after starring in Broadway shows, but no one thinks of her as a dancer now, but as one of the screen's finest dramatic actresses. Paulette Goddard also began her dramatic career on her feet.

Turning to the male sex, it may surprise some readers to know that two of the screen's best advertised "tough guys" began in the dance field. James Cagney started out as a vaudeville hoofer, and George Raft was a nightclub dancer.

And there's the bobby soxers' idol, Van Johnson, too. He began his career as a hoofer on the vaudeville stage.

Dancing in films latterly has been restricted to specialty acts. Yet perhaps some of the participants in these may graduate eventually to dramatic roles if they show up to advantage.

•

James Sample, director of the KFI symphony orchestra, and associate conductor with Pierre Monteux on the coming transcontinental tour of the San Francisco Symphony, has been engaged by Universal-Internation as technical advisor of the concert sequences of Time Out of Mind.

In the film, Robert Hutton portrays a pianist-composer-conductor, and Sample has been coaching him in the art of baton-wielding. His piano technique is under the supervision of Jan Jacobson.

U-I has signed Charlie Spivak and his orchestra for a two-reel musical featurette.

•

It will be Wagner music, with the composer also personified on the screen, when Producer Robert Fellows begins his next Paramount film, tentatively titled Midnight King. The story, now benig written by Aeneas MacKenzie, centers around the strange life of King Ludwig II of Bavaria, Wagner's patron.

(Continued on page 27)

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Charleston, S. C., Opens Contest for Song

A song contest to stimulate a popular song hit about Charleston, S. C., is being sponsored by the "Charleston Challenges" Bureau, which is offering a $1,000 Government Bond to the winner and an additional $500 Government Bond should the selected song make the "Hit Parade" within six months of publication date. Entry blanks for the contest may be obtained from the "Charleston Challenges" Bureau, 50 Broad Street, Charleston, S. C. All entries must be received before noon on April 15 next.

Sunbury Symphony Backed By Community Center

SUNBURY, PA.—The Sunbury Symphony Orchestra, a project of the Sunbury Youth and Community Center, which recently began its 1946-47 season will present four more concerts on Feb. 11, March 11, April 1, and May 20. Soloists with the orchestra will be Jeannette Kramer and Brenda Lewis, sopranos; Maida Koutzen, violinist; Marie Naugle, harpist, and Carolyn Lyon, accompanist. Simon Asen is conductor of the group.

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LONDON

By HUGH LIVERSIDGE

The New Covent Garden Opera gave Carmen as its first operatic production in English. Edith Coates was Carmen, but so well-bred was her deportment that one never felt her behavior would evoke anything but approval from the most narrow-minded person. As Don Jose, Kenneth Neate showed a nice tenor voice, but he sometimes sang his impassioned arias rather as if they were Comfort Ye, My People, or O Rest in the Lord! Others of the cast and the chorus did little to alter the impression of sedateness.

The musical director, Carl Rankl, did not seem able—if the task was his—on this occasion to teach English singers how to fill the roles of Bizet's opera. This is the more unfortunate when one recalls the fine operatic productions of our own British-born conductors, such as Sir Thomas Beecham or John Barbirolli. Many have asked why, if foreign-born conductors were to be chosen, such men as Toscanini, De Sabata, Bruno Walter and others were not invited. In fairness to Rankl, I must point out, however, that he is a competent conductor; yet the post of musical director of an opera house requires additional qualities.

Cambridge Theatre Gives Tosca

The Cambridge Theatre gave us a good performance of Tosca. Stabile is probably the best Scarpia since the one and only Scotti. His entry in the first act brings with it the very essence of sinister malignancy. He is always the aristocrat and none the less terrifying because his villainy wears a mask of good breeding. Again as Tosca, Grandi contributed one of the best vocal portrayals of this role that it has been my good fortune to hear. Her singing of Vissi d'Arte was even better than Caniglia's in pre-war days. Salvarezza brought to the role of Cavaradossi a ringing and powerful tenor voice. His *mezza-voce* is not so beautiful as Gigli's, but as against this he spared us any vulgarity. Unfortunately, although he did not give an exhibition of inept acting, he did not always carry conviction as the unhappy lover—but perhaps this is being hypercritical The minor roles were promisingly filled by British singers. Erede's conducting of the orchestra was always in character. The staging too was remarkably tasteful.

Claudio Arrau made his first visit to Britain since before the war. His recital at Covent Garden was packed. He impressed not only as a pianistic technician of the highest order but even more remarkable was the highly cultured musical mind displayed in his readings.

Arrau repeated this success in the principal towns of Britain—Sheffield, Liverpool, Glasgow, Edinburgh, Newcastle and Belfast in Ireland.

He also gave a monumental performance of the "Emperor" Concerto with the London Symphony and B.B.C. Orchestras. He will also tour Holland, Italy, France, Sweden, Norway and Denmark but by the time this appears in print he will be back in New York—lucky U.S.A.!

Frederic Horwitz in New York

Frederic Horwitz, director of the Organisation Artistique Internationale of Paris and an associate of Marcel de Valmalète and Mme. Bouchonnet, Parisian managers, arrived in New York in his capacity of producer of Trudi Schoop's Swiss Ballet, now touring the States.

Mr. Horwitz organized European tours this season of Dusolina Giannini, Anne Brown, Claudio Arrau, Judith Sanders, Alexander Uninsky, Julius Katchen, Joseph Szigeti, George Sebastian and Raoul Jobin. Mr. Horwitz has also been chosen by La Scala and other prominent European opera houses to serve as liaison officer between them and foreign countries.

While in the United States, he hopes to become acquainted with artists who would be interesting discoveries to the European musical scene.

PASSED AWAY

HARVEY ENDERS, 45, composer, singer and conductor, passed away in New York on Jan. 12. Born in St. Louis, Mo., he won a scholarship for study at Washington University, and later pursued musical studies with Charles Galloway, Richard Keitel, Cesare Sodero, and (voice) with David Bispham in New York, where he was bass-baritone soloists in several churches early in his career. He served as president of the Mendelssohn Glee Club of New York, and was first president of the Associated Glee Clubs of Greater New York.Since 1934 he had been an active member of ASCAP, and served on that body's Board of Appeals His compositions include both choral and solo vocal works, some of the latter being sung by Nelson Eddy, John Charles Thomas, Wilbur Evans and others. He married Ruth Urban, soprano, who survives. At the funeral services, the Mendelssohn Glee Club, under Cesare Sodero, sang several works, including Mr. Enders' Salutation of the Dawn.

ELLA BACKUS-BEHR, 85, former concert pianist, died on Feb. 2 in Hyannis, Mass. She had appeared as soloist with symphony orchestras in several countries and had also been active as a teacher. Born in Newburyport, Mass., she made her first appearance at 12. She was married to John Behr, of Kansas City, who conducted a symphony orchestra in that city. Subsequently Mme. Backus-Behr was associated with the Chatauqua, N. Y., Musical Society.

MRS. ARTHUR J. PERRY, 41, pianist and a member of the faculty of the Juilliard School of Music, died on Jan. 21 at her home in Bronxville, N. Y. A native of Brooklyn, she was graduated from the Institute of Musical Art. She had organized Bronxville's first music festival. Her husband, her parents and a brother survive.

HENRY THOMAS EVANS, director of the Holy Family Cathedral choir and well known in Tulsa musical circles died on Jan. 6 at the age of 62. Mr. Evans received his degree in music from London University and was a member of the Royal College of Musicians. He was renowned as a baritone in England before coming to this country in 1911 and while in London as a professional singer and chorister in one of the cathedrals, he received a decoration from King George V for singing in the chorus at his coronation. Mr. Evans was director of the Holy Family cathedral choir for 21 years and director and guiding spirit of the Tulsans, male chorus, for nearly 15 years.

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Activities of the Artists

Alfredo Salmaggi, operatic impresario, flew to Los Angeles Jan. 19 to complete plans for his proposed coast to coast tour scheduled to begin with a series of operas at the Los Angeles Auditorium, May 10-16.

Maryla Jonas, pianist, gave her first Washington, D. C., recital on Feb. 2 at Constitution Hall. She will be heard next in West Palm Beach and Sarasota, Florida; Northampton and Williamstown, Mass.; Newark, N. J.; Troy, N. Y.; Williamsport, Pa.; and Madison, Wis. Early in April she will leave for her West Coast tour which will include appearances in Los Angeles and San Francisco.

Jennie Tourel is scheduled to leave on the Queen Elizabeth April 24 for a European tour. Among the cities in which she will appear, in recital and with orchestra, are London, Paris, The Hague, Amsterdam, Copenhagen and Stockholm. If time permits, she will also make several guest appearances at the Opera-Comique, her first there in seven years.

Martial Singher, baritone, and Sergei Matusewitch, accordionist, gave a United Nations Concert at 40 East 40th St. on Feb. 1.

Ralph Leopold was the soloist at the January tea given by the Leschetizky Association of America at the Carnegie Hall Studios. Avis Charbonnel, unable to travel from Providence, sent records of her own compositions.

Florence Paul, soprano, was accompanied by her teacher, Millicent Frances Kleckner, in a program of songs for the Associated Music Teachers' League presented at Steinway Hall in January.

Alexander Kouguell, cellist, made his first appearance in this country when he gave a recital, on Jan. 29, at the Phillips Memorial Gallery in Washington, D. C. Annette Roussel accompanied at the piano.

Walter Hautzig, pianist, leaves for his first European tour on Feb. 28 on the SS. Drottningholm. He will concertize extensively in England and on the Continent in solo recitals, orchestral engagements, and on national radio broadcasts from centers including London, Stockholm, Copenhagen, and Oslo. Hautzig will return to the United States in May, and next season have another coast-to-coast tour.

Violinist Angel Reyes and composer-pianist Jacques de Menasce gave a recital on Feb. 6 at Harvard University and appeared together again in Times Hall in New York on Feb. 9.

Alexander Uninsky, pianist, his current tour here completed, will leave at the end of February for a six-months swing through England and Europe. Upon the completion of his European trip, he will return to Mexico, Central and South America and finally resume his American tour next October.

Dusolina Giannini leaves for Europe Feb. 16 to fulfill operatic and concert engagements throughout Europe, Australia and the Scandinavian countries. The singer will return to the U.S. next October for a transcontinental tour.

Nathan Milstein, violinist, will tour Europe during March, April, and May; Joseph Schuster, cellist, will do the same during May and June.

Grant Johannesen, pianist, Göta Ljungberg, soprano, and Mildred Hunt, flutist, appeared at Brooklyn Chamber Music Society on Feb. 4 at the Academy of Music. Charles Haubiel assisted Mme. Ljungberg at the piano.

Frances Magnes, violinist, accompanied by Erich Itor Kahn at the piano, gave a recital at the Brooklyn Institute of Arts and Sciences on Jan. 28. The concert was one of the prizes awarded to Miss Magnes as grand prize winner of the Institute's American Artists' contest for 1946.

The Beardsley Memorial Recital at the United Church on Jan. 26 featured Catherine Russell, soprano, and Wilbur D. Thiel, organist.

Anatole Kitain, pianist, arrived Jan. 16 from a two months' concert tour of England, France and Switzerland on the Queen Elizabeth. Upon his return to this country, he began a series of concert engagements in the United States and Canada.

Paul Scherman, Toronto violinist and radio orchestra conductor, appeared in Massey Hall, Toronto, Feb. 7, as guest conductor of the Toronto Symphony Pop Concert. Guest soloist was Thomas L. Thomas, Welsh baritone. Although Mr. Scherman has played as violin soloist with the Toronto Symphony, this marked his first appearance as conductor.

Douglas Johnson, pianist, scheduled for a recital on Feb. 11, in the Eighth Street Theatre, Chicago.

Vasso Agyris, tenor, was soloist at the recent Greek War Relief gathering in the grand ballroom of New York's Waldorf-Astoria. The tenor is also scheduled for the Roxy Theatre in the near future.

Mildred Seay of Memphis, Tenn., young artist pupil of Dr. Karol Liszniewski at the Cincinnati Conservatory of Music, was soloist with the Conservatory Symphony Orchestra under Dr. Carl Hugo Grimm on Jan. 28, playing Rachmaninoff's Piano Concerto in C minor.

Cora Claiborne, contralto, will appear at the Tuesday Morning Music Club, Springfield, Mass., on Feb. 18 in French, Italian and English songs.

Norma Andreotti, who sang the soprano role in a Toscanini performance of Beethoven's Ninth, will essay the same part in late spring in San Francisco, when Pierre Monteux will conduct three performances of the work. Before that, however, Miss Andreotti will sail for Italy to fulfill several European engagements.

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NEW PUBLICATIONS

In addition to his duties as Manager of the Publication Department, it has recently been announced that Nathan Broder has taken over the supervision of the Symphonic Orchestra Department for G. Schirmer. Mr. Broder joined the firm eight years ago to manage its Rental Library and is largely responsible for the development of the Library to its present status as one of the most important collections of American orchestral works of its kind. He has contributed articles to various musical publications, to the Fourth Edition of "Grove's," and is Associate Editor of the Musical Quarterly. He is also Instructor in the History of Music at Columbia University, Extension Division.

Another appointment at Schirmer's is that of John Verrall, who is now Editor for the Orchestral and Band Music Department. Mr. Verrall has studied with Copland, Harris, Kodaly, was awarded a Guggenheim Fellowship for composition, and has had works performed by the New York Philharmonic, Minneapolis, and other orchestras. . . . Arrow Music Press, Inc., is publishing Harrison Kerr's Second Piano Sonata. It was premiered by Emile Baume at Carnegie Hall last month. . . .

•

Introduction and Allegro for Cello and Piano, by Dai-Keong Lee was first performed by Ardith Walker at the Mannes School of Music last month and will be played by the same artist for the second time at the National Gallery of Art in Washington on Feb. 23. Another new work by the same composer, Joyous Interlude for symphonic band, has just been published by Mills Music, Inc., and was performed at the University of Michigan, under Richard Franko Goldman's direction. Jingles All the Way, a symphonic suite, based on eight commercial jingles, has been played by the Boston Pops under Fiedler. This work is by the Canadian composer Howard Cable and will also be published by Mills. . . .

Julie Andre, mezzo-soprano of the concert stage and radio, and widely known authority on Latin-American folklore, is responsible for the editing of the Edw. B. Marks Music Corp., collection of "Songs From South of the Border." . . . A new piano suite by Darius Milhaud, Une Journee, is scheduled for publication by Mercury Music Corp. The suite was commissioned by Juilliard as a set of pieces suitable for young piano students. It was premiered by Andor Foldes this season. . . . Three Hargail Music Press orchestral works are being performed during Feb.—a first New York hearing of Lukas Foss' Pantomime for Orchestra was played by the Baltimore Symphony on the 5th; Bergsma's Symphony for Chamber Orchestra was heard at Dumbarton Oaks with an orchestra under the direction of William Strickland on the 7th; and a world premiere of Peter Mennin's Third Symphony by the N. Y. Philharmonic with Walter Hendl conducting on the 23rd.

The Composers Press, Inc., announce their 1947 Symphonic Contest for publication award with the usual royalty contract for an Overture or a work of comparable dimensions. Oct. 15, 1947, is the closing date. For information write to the firm at 853 Seventh Avenue, N. Y. The 1946 award, Sinfonia Tragica by MacDowell, as arranged by Modest Altschuler, will have its world premiere by the Detroit Symphony, under the direction of Karl Krueger, on Feb. 23, over WABC. . . .

For Wind Instruments

SUITE, by Monteverdi. RONDINO IN E FLAT, by Beethoven. QUARTET IN F, by Rossini. Mercury Music Corp. N. Y. $2.50, $2.75, $3 (all complete with score).

The Monteverdi suite, drawn from Orfeo and some of the madrigals, has been arranged for 5 brass instruments—two trumpets, trombone or horn in F, second trombone, and third trombone or tuba. Beethoven's Rondino is scored for two horns in E flat, 2 oboes, 2 clarinets in B flat, and 2 bassoons. Most interesting of the trio is the Rossini, which actually was written for flute or oboe, B flat clarinet, French horn and bassoon. It was composed in 1808, and Mercury makes it available for the first time in America. The music is simple, naive, in the style of the overtures, and should provide much enjoyment. Richard Franko Goldman is the general editor of this series.

For Orchestra

IDYL, by Paul White. Elkan-Vogel Co., Inc. Philadelphia. Score $2.

This piece was commissioned in 1944 by Radio Station WHAM in Rochester, N. Y. It is scored for full orchestra, including harp and bells. Conservatively and reflectively written, its mood is full of the pastoral feeling suggested by the title. There is a brief climax, however, in which the whole orchestra is used.

For Voice and Piano

TWO FOLK SONGS FROM THE PLANET MARS, by Arthur Bosmans. Associated Music Publishers, Inc. N. Y. 90c.

Mars enters obliquely into the discussion. Bosmans has sought to write pure music in no known language, thus avoiding the monotony of expression that can result from a vocalise. He has invented a series of sounds having no meaning (except, perhaps, on Mars, the author notes). The words look like this: "Yarny, telghé solnitái! Béyo kaléni Déyo kaléni," and so on. In any event, the music is skilfully written, slightly French in some spots, and should interest an enterprising vocalist.

ETUDE AND TOADINHA (Two Vocalises), by Jean Bergér. G. Schirmer, Inc. N. Y. 75c and 50c, respectively.

The Etude betrays South American influences. In the key of F sharp major, it has a very difficult piano part and a vocalise that matches it in difficulty. Its accompany piece, Toadinha (A Little Song) is simpler, but this too is rhythmically involved and not easy to play or sing. Both have melodic interest and rich harmonies above the ordinary, and could serve as concert songs for a singer who possesses good breath control and has a voice that sounds good in sustained cantilena.

For Piano Solo

TWO ETUDES, by Nicolas Slonimsky. Axelrod Music Publications, Inc. Providence. 60c.

Designed for the advanced student, both of these etudes are frankly romantic in nature. The one in B flat minor concerns itself with scales and arpeggios in the right hand over an extended bass line. In the F sharp minor Etude the left hand has a wide-spread bass which bears a resemblance to that of Chopin's Etude in F minor (Op. 10, No. 9).

FIVE PIECES, by Ernst Lévy. Associated Music Publishers, Inc. N. Y. $1.50.

Irregular rhythmic patterns feature several of these pieces. The first two are primarily in seven-eight time, though no time signature is given and the rhythms often change from measure to measure. No bar lines are found in No. 3. The music is dissonant and uncompromising, and might be investigated by those who are interested in the modern idiom.

CHORAL MUSIC RECEIVED

SATB

JUNIATA BOUND (18c); OHIO RIVER FAREWELL SONG (18c); TIMBER CUTTER'S CHANT (16c); OH, I DRIVE OXEN (16c); OHIO RIVER BOUND (16c); SONG OF THE HALUTZIM (18c); all are American work songs arr. by the late Harvey Gaul, with the exception of the last mentioned which is based on a Palestinian folk motif. Juniata Bound has a tenor solo, Song of the Halutzim, a soprano solo; and the others call for baritone solos. M. Witmark & Sons, N. Y.

ROMANCE, by Sigmund Romberg (20c); TELL ME PRETTY MAIDEN, by Leslie Stuart (18c); both arr. by Douglas MacLean. Romance is from the Desert Song and has a soprano solo part while the other is the famous Floradora Sextet. Harms, Inc., N. Y.

WHO'S GOIN' STAY WITH ME TONIGHT?, adapted from the Southern folk tale by Charles F. Bryan (16c). To be sung *a cappella*. J. Fischer & Bro., N. Y.

PEACE ANTHEM, by Edwin Franko Goldman. Words by Frank Vreeland. A Michael Edward arrangement with piano accompaniment. 20c. BRING ME A ROSE, words and music by Charles Shisler. Arranged by Graydon Thornton with piano accompaniment. 25c. EAST AND WEST, music by Dai-Keong Lee set to text by Hermann Hagedorn. Arranged with piano accompaniment with baritone and soprano solo. 25c. (Mills Music, Inc., N. Y.)

Four Folk Songs from Switzerland, harmonized by Ernst Levy with English adaptation by Harvey Officer. Piano is used for rehearsal only and the songs are also available in SSAA arrangement. 35c. (Music Press, Inc., N. Y.)

SWING LOW, SWEET CHARIOT, Negro Spiritual arranged by Jacques Wolfe with soprano, tenor and baritone solos and piano accompaniment. 18c. (Carl Fischer, Inc., N. Y.)

IN OLD VIENNA, words and arrangement by Richard Kountz. A waltz song with piano accompaniment. Also for SSA. 15c. (Galaxy Music Corp., N. Y.)

REQUIEM, by Sidney Homer set to words of Robert Louis Stevenson. An *a cappella* arrangement by Elaine Domrose. 15c. LITHUANIAN SONG, arranged by Van A. Christy from music by Chopin with optional piano accompaniment. 16c. A JUBILANT SONG, by Dello Joio with text adapted from Walt Whitman. Written for full mixed chorus. 30c. (G. Schirmer, Inc., N. Y.)

SAB

LOVER COME BACK TO ME, by Sigmund Romberg (16c). From the New Moon arr. by Douglas MacLean. Harms, Inc., N. Y.

TB

LONGING, and SERENADE (20c each). Both have English lyrics by Wladimir Lakond. The first mentioned is based on a traditional Russian folk song with an oboe accompaniment, while the latter, by Borodin, is to be sung *a cappella*. Edw. B. Marks Music Corp., N. Y.

TTB

NIGHT AND DAY and DRINKING SONG, arr. by Douglas MacLean (16c each). The first is from the Gay Divorcee by Cole Porter and the second is from Romberg's ever popular Student Prince. Harms, Inc., N. Y.

TTBB

APRIL SHOWERS, by Louis Silvers; arr. by William Stickles (16c). Harms, Inc., N. Y.

SSA

SEA WOMAN, by W. A. Goldsworthy with text by Barbara Young (18c). Performance time is 5½ minutes. J. Fischer & Bro., N. Y.

THE RIFF SONG, by Sigmund Romberg (16c). From the Desert Song arr. by Douglas MacLean, Harms, Inc., N. Y.

SHADOW WALTZ, by Harry Warren; arr. by Douglas MacLean (16c). Remick Music Corp., N. Y.

SOFT-FOOTED SNOW, by Sigurd Lie; HAVE YOU SEEN BUT A WHYTE LILLIE GROW, composer unknown (16c and 15c respectively). Both arr. by Jeanne Boyd. The first has lyrics by Helge Rode with an English version by Robert A. Sickert. The old English song is set to a Ben Jonson poem. G. Schirmer, Inc., N. Y.

COME TO THE BALL, by Lily Strickland (16c). The words are also by the composer and the performance time is 2 and 2/3 minutes. Galaxy Music Corp., N. Y.

SSAA

THE RAIN FALLS ON MY HEART, by Claude Debussy; arr. by Jeanne Boyd (20c). The arranger has also furnished the English version of the Paul Verlaine text. G. Schirmer, Inc., N. Y.

SA

NORTHERN DREAM, by S. Rachmaninoff (20c). English adaptation by Olga Paul from the Wladimir Lakond translation. Edw. B. Marks Music Corp., N. Y.

A CAPPELLA

NEW ROUNDS ON OLD RHYMES, by Eric M. Cates (50c). A collection of nursery rhymes arranged in 2, 3, 4 and 5 parts. Omega Music Edition, N. Y.

SSATB

DIE SILBERWEISE, melodie by Hans Sachs with setting by Julius G. Herford. Original bass is used and the work is sung *a cappella*. 25c. (Hargail Music Press, N. Y.)

PICKUP CHATTER

(Continued from page 19)

Vocal Discs

Apart from the Wolf songs, there is little of absorbing musical interest among the vocal discs. The arias from Traviata, Pagliacci, and Cavalleria have been done countless times in the past, and are too familiar to require much comment. Bjoerling sings magnificently, though how much of his power is due to microphone technique is anybody's guess. Albanese is heard to good advantage, and Merrill sings his blustering arias by Meyerbeer and Giordano with full, resonant tones. Lighter music is provided in the set of Irish songs sung by Eileen Farrell and in the folk songs presented by Susan Reed. Both singers are a little stylized: the former gives operatic renditions of such things as the Last Rose of Summer or The Kerry Dance, while the latter sometimes sounds a little *too* charming.

Paul Matthen, who has recorded several Wolf lieder for Hargail, demonstrates intelligence and a sane quality of lieder singing. His voice is flexible enough to encompass the demands of the music, his diction is excellent, and he understands the words in their relation to the music. Since most of these fine lieder have never been available to the public up to now, the set fills a decided need. R. K. S.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

Delicacy was the keynote of the Santa Monica Symphony's program in Barnum Hall, Jan. 19, as Violinist Louis Kaufman and Violist Paul Robyn appeared as joint soloists under the skillful baton of Jacques Rachmilovich.

Kaufman played with magnificent artistry, each phrase in Mozart's charming Sinfonia Concertante polished to perfection and delivered with impeccable intonation, emphasizing again that he is among the top violinists of the era. He was ably seconded by Robyn, who played with warm tone.

Rachmilovich tastefully interpreted Barber's Adagio for Strings, Bizet's cheerful Symphony and a first local hearing of the Overture to Tchaikovsky's opera. The Voyevode, which proved an episodical work of much elan. The conductor drew exquisite nuances and shadings from the orchestra, giving individual character to each composer's work.

Janssen Symphony Opening

The Janssen Symphony opened its season Jan. 26 in the Wilshire Ebell Theater, as Conductor Werner Janssen brought his orchestra to a magnificent peroration in the Fourth Symphony of Brahms, delivering it with emotional warmth and dramatic emphasis. A novelty was an effective Overture for Strings by William Denny, who acknowledged an ovation in person. It was of rich texture, eliciting a maximum of color with ingenious interplay of string voices. Also programmed was Beethoven's bombastic Wellington's Victory.

William Primrose was soloist, showing a luscious viola tone in the Handel-Casadesus B minor Concerto, and songful appeal in a first local reading of a lovely Romance by Benjamin James Dale.

Wallenstein and Thibaud

Though suffering from a sprained back which obviously made walking on stage difficult, and necessitated use of a chair on the podium, Conductor Alfred Wallenstein maintained a delightful spirit in the Philharmonic Orchestra concert of Jan. 16, in the Philharmonic Auditorium. A lilting reading of Strauss' Till Eulenspiegel climaxed the program which began merrily with Mozart's Overture to The Impresario and included Ravel's Ma Mere l'Oye and Siegfried's Rhine Journey from Wagner's Die Götterdämmerung.

Soloist was Violinist Jacques Thibaud, who was warmly received by the audience for his presentation of Mozart's A-major Concerto (K. 219) and Chausson's romantic Poeme.

Bliss Concerto by Pennario

Pianist Leonard Pennario introduced the Arthur Bliss Piano Concerto as soloist with the Philharmonic Orchestra on Jan. 20. It proved a showy, pretentious work of considerable sentimentality, but served admirably as a vehicle to display the young artist's firm, round and vital tone and virtuoso technique. Conductor Wallenstein presented Gustav Holst's enjoyable St. Paul's Suite and the Seventh Symphony of Beethoven.

Klemperer Leads Chamber List

A performance such as Bach might have dreamed of was accorded four of his works by the Music Guild Chamber Players, conducted by Otto Klemperer, to a large and enthusiastic audience in the Philharmonic Auditorium, Jan. 22. Each work, the Second Suite (B-minor) for flute and strings, the Brandenburg Concertos No. 3, No. 5, and No. 1, done in that order, was given with the exact instrumentation for which it was written, including the harpsichord for the continuo.

Every performer was a skilled soloist and their ensemble was so near to perfection that it will linger long in memory. Klemperer's masterly conducting held every part to proper tempo, and the spirit of the group was electrifying. The soli that stood out most were Alice Ehlers' superb harpsichord passages in the Third Concerto, Eudice Shapiro's lovely, singing violin tone and Virginia Majewska's facile viola phrases in the same work, Leonard Posella's polished flute lines in the Suite, and the delicate violino piccolo of Adolph Koldowsky and the appealing oboe tone of Joseph Rizzo in the First Concerto.

Jennie Tourel's Recital

A delightfully unhackneyed and beautifully sung program was offered by Jennie Tourel to an enthusiastic audience in the Philharmonic Auditorium, Jan. 28, to impeccable accompaniments by George Reeves. The petite artist utilized her mellow, velvety voice with colorful effect, making shadings and nuances with artistic skill, tinting her tones to fit her texts which she gave with clear enunciation.

It was noteworthy that novelties won more applause than familiar items. A particular hit was The Doves by Theodore Chanler, which the singer repeated as the first of her final encores. Enjoyable newcomers were Tom Dobson's Jasmin, a showy Coplas de Curro Dulce by Obradors, and songs by Guarnieri and Ginastera. Aria was from Mozart's La Clemenza di Tito, done with appropriate feeling. There were French songs by Bizet, Debussy, Hahn, and Poulenc, Russian songs by Gretchaninoff and Rachmaninoff, and Purcell, Haydn, Handel and Bach selections to start.

Westminster Choir in Visit

The Westminster Choir, skillfully directed by its founder, John Finley Williamson, displayed its choral artistry in two Philharmonic Auditorium programs, Jan. 24 and 26. The group's dynamic control was magnificent and its shading exquisite. The fugal lines in Brahms' difficult setting of Psalm 51 (Motet, Op. 29, No. 2) were brought out with instrumental accuracy. Other highlights were Harris' mournful Tears, and Randall Thompson's spirited Alleluia. Some selections were prefaced by explanatory phrases by the director.

Todd Duncan Heard

Todd Duncan was warmly lauded for his appealing baritone voice and interpretative artistry in a Philharmonic Auditorium program, Jan. 21, with William Allen supplying admirable pianistic cooperation from memory. Duncan's enunciation was delightful and his vocal control masterly.

He shone particularly in Brahms and Strauss lieder, and the auditors applauded when he announced a Strauss encore would have an English translation. Handel and Scarlatti items opened the program, with Russian songs and Negro spirituals following.

Pinafore Staged

An enjoyable presentation of Gilbert and Sullivan's H. M. S. Pinafore opened Jan. 29 in El Patio Theatre. Principals of the Breden-Savoy Comic Opera Co. showed voices that made the most of their soli, and the ensembles were delightfully polished. Deft staging gave better effects with a few people than most companies achieve with a large chorus. Marsden Argall, Fraser Lister, Virginia Blair, Henri Scanlon, Everett Nygaard, Sue Belle Brown and Joan Longstreet were excellent in the leading roles.

HOLLYWOOD

(*Continued from page 25*)

Feminine interest is to be injected in the pulchritudinous form of an American girl, whom the King and Wagner discover in their search for a beautiful singer! (Wagnerian biographers need not apply as technical advisors.)

•

Young players also are being auditioned for the Los Angeles Philharmonic Repertoire Orchestra, recently organized by the Southern California Symphony Assn., in cooperation with Los Angeles Junior College. The auditions are supervised by Alfred Wallenstein, music director of the Philharmonic Orchestra.

Applicants for this group are over 18 years old, and are largely advanced music students or professional performers. Wallenstein and his associate conductor, John Barnett, supervise the rehearsals, three of which are planned weekly. The purpose is to train young players for participation in major symphony work.

•

The California All-Youth Symphony Orchestra has become the latest philanthropy of A. Atwater Kent, whose Atwater Kent Foundation just presented the group with $1000 to procure needed musical instruments. The donation was received by Founder-Conductor Ernst H. Katz, Mrs. Polly Berman, chairman, and Mrs. Maria Chaliapin, first vice-chairman of the women's committee.

•

Harmonicist Larry Adler was signed by Decca Records to record his version of Enesco's First Roumanian Rhapsody, but when it came to spending $500 for a special arrangement the concern balked. Adler paid the bill himself, and went down to M-G-M Studios to rehearse with George Stoll.

Producer Joe Pasternak happened by, listened, and was so intrigued by the idea that he signed Adler, Stoll, the Enesco music and the arrangements for his coming Birds and the Bees. Profit to Adler (before the Treasury Dept.'s cut) $24,500.

•

The coming Hollywood Bowl season, according to Manager Karl Wecker, will open on July 8, and the regular season of Symphonies Under the Stars will continue for the customary eight weeks. There may be a post-season attraction as well.

Stokowski will be back to take general charge, and conduct sixteen concerts, with guest conductors taking over the rest of the time. Probabilities favor four concerts a week, as last year.

•

The Music Teachers Assn. is now engaged in a battle to exempt private music teachers from a recently enacted city tax on professional people. The organization points out that teachers of music in schools and universities are exempt from this tax.

•

Max G. Bettelheim writes to correct our recent statement that Jan Kiepura has not made a picture since 1933.

"The last picture he made," he writes, "was Zauber der Boheme (The Charm of Bohemia), in the winter of 1937-38, shortly before the annexation of Austria by Germany, whose first showing anywhere was in Vienna. Subsequently it was a great success all over, starring him and his wife, Martha Eggerth. The orchestral portion was directed by Carl Alwin, who died last year in Mexico City."

•

Julius Gold's series of evening seminars at the Beverly Hills High School has discovered some highly promising talent, the noted musicologist declares. His first series was such an outstanding success that he has been engaged to give another, which will continue through May. The courses are specially designed for the composers, arrangers and other interpretative musicians.

•

The Juniors of the Santa Monica Music Arts Society met at the home of Composer Francis Hendriks, who played some of his own piano works. Raoul Gripenwaldt, southland music critic, introduced the artists and compositions.

•

The San Fernando Valley Symphony Orchestra has been organized under the baton of Ilmari Ronka, and a supporting association is forming under the chairmanship of Marguerite Meadows. The organization is of professional caliber and plans to present four or more concerts a season.

Ronka also is organizing a youth orchestra in the Valley, which will train young players who aspire to professional careers and may serve as a feeder to the adult group. The conductor, who directed the music for the Easter services in the Hollywood Bowl last year, led an orchestra sponsored by the Los Angeles County Band in a broadcast of Beethoven's Eighth Symphony on Feb. 8.

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N. Y. Concerts

(Continued from page 17)

gram of chamber music in honor of the composer's 190th birthday, Jan. 27. All the compositions on the program were performed with a fine understanding and a devoted approach to the masterly style of Mozart. The program opened with the B-flat Major Sonata (K. 454) in which the pianist, Mr. Hambro, exhibited good technical skill and a lovely tone. He gave excellent support to Mr. Persinger whose fine interpretive powers were clearly apparent in a smooth and finished performance. The Divertimento in E-flat followed, with Mr. Persinger's son, Ronald, as violist and Horace Britt, cellist, collaborating. This was given a well balanced reading, tonally ingratiating and evidencing accomplished musicianship. This was true also of the Quartet in C Major (K. 465) in which the players were joined by Miss Minty, violinist, in accurate and careful phrasing. Programmed also was the Duet in G Major for violin and viola, performed by Mr. Persinger and his son, who is an expert viola player. A. P. C.

Mannino Premieres Italian Works

The 22-year-old Frank Mannino gave a piano program on Jan. 28, including two interesting U. S. premieres, Pizzetti's Sonata and the Ostinato Etude de Concert by Porrino. His other offerings were two Chorale Preludes of Bach-Busoni, sonatas of Scarlatti and Beethoven (the "Appassionata") and excerpts of Debussy, Prokofieff, Liszt and Paganini-Liszt. A notable talent, interpretatively still in its formative stage, was revealed by Mr. Mannino. He has the technical grasp for such a program, and his readings had taste and showed careful study, with now and then a flash of individuality that augurs well for his future. D. B.

Anatol Kaminsky Heard

Anatol Kaminsky, in his violin recital on Jan. 28, offered a standard program which yet gave a challenge that he was admirably prepared to meet, with the promise of better things yet to come. His Bach-Siloti Partita in E minor was thoroughly imbued with the classical spirit; the Beethoven Kreutzer Sonata was large in concept, the variations showing a particularly resilient adaptability. The Vieuxtemps A minor Concerto, No. 5, offered a display of skill as well as of dramatic expressiveness. His last group ended with the scintillating Wieniawski D major Polonaise Brillante. His tone is warm and broad, his execution nearly faultless, and his interpretative insight excellent. Bernard Frank was admirable at the piano, particularly in the Kreutzer. T. P.

Adolfo Odnoposoff in New York Debut

The second of the Odnoposoff brothers, Adolfo, cellist, made his New York debut on Jan. 29. He played a program ranging from the 18th century composer Caix d'Herveloix to the contemporaries Hindemith, Cassado, and the late De Falla. A very pleasant, though not large, tone, excellent intonation, and a more than serviceable technique were disclosed. Classics like Haydn's D major Concerto and Schubert's A minor Sonata were projected with cool refinement, while the Hindemith Capriccio and the De Falla Suite Popular Espanola were more animated in style. A first performance of Cesare Brero's Variations on a popular Italian theme impressed as a work designed to display technical ability rather than something of particular importance musically; naturally its technical demands were met with ease. Hellmut Baerwald was the accompanist. R. K.

Mary Canberg in Violin Works

In her program Jan. 31 Mary Canberg, violinist, included the Sonata in A Minor by Veracini-Respighi, Mozart's G Major Concerto, and Brahms' D Minor Sonata. Miss Canberg is a talented violinist with a sincere, serious approach to the music she plays. Her fine sense of musicianship was apparent, notably in the Brahms Sonata, performed with a wealth of feeling, sensitivity and lovely tone, though the louder tones were at times unpolished. The young artist showed good intonation throughout the program. Outstanding playing was displayed in the Engel-Zimbalist Sea Shell, and in a fine rhythmic rendition of the Benjamin-Primrose Jamaican Rhumba. Dika Newlin's Variations for violin and piano, an interesting work, received a first performance with Miss Newlin at the piano.

Shorter pieces by Jacobi- Mahler-Newlin, and Wieniawski were also heard. Arpad Sandor was at the piano. A. P. C.

10-Year-Old Pianist Bows

Denise Dubs, 10-year-old pianist, on Feb. 1 bowed to a full house, including many auditors of her own age and younger. Her program held Bach's English Suite, A minor, Prelude in E, Three part invention, F minor, and 15 two-part inventions; a Mozart sonata; a Debussy group from the Children's Corner and Weber's Perpetuum Mobile. Little Miss Dubs is a performer of well-founded poise. She draws upon generous technical resources, and, except for nervousness at the start, showed admirable control. Her interpretations are artistic, and show more discernment than the hearer expects of so youthful a performer. She was applauded to the echo by her audience, and many encores were demanded. M. L. S.

Martha Lipton at New Friends

The New Friends of Music concert on Feb. 2, the 200th of that organization,

STELL ANDERSEN,

American pianist, with her friend, Esther Morgan McCullough, outside the studio of the Ryken Piano Company (a branch of Steinway) in The Hague, Holland, during her three months' tour of Holland, Norway and Denmark which ended in December.

drew complimentary messages from notables, including Ex-Mayor La Guardia. The program presented Martha Lipton, Metropolitan Opera contralto, in spirited performances of Moussorgsky's cycle, In the Nursery, with Kurt Adler at the piano. These songs lose something of their authenticity in English, but the audience applauded Miss Lipton's work warmly. The Albeneri Trio played Schumann's Second Trio, Op. 80, in A major, and Tchaikovsky's Trio in A minor, Op. 50, with praiseworthy earnestness and musical feeling, if at times the ensemble was somewhat less than ideally fused. R. K. M.

Christmann Leads Orchestra

Arthur Christmann of the faculty of the Juilliard School of Music, where his principal subject is the clarinet, revealed his talent as an expert, resourceful conductor in an appearance in recital, Feb. 2 with an orchestral ensemble of 36. Soloists heard were Herbert Blayman, clarinetist and pupil of Mr. Christmann, and Frederick Loadwick, tenor. Mr. Blaymann played with fluent skill in the A major Mozart Concerto and the vocalist offered two well-phrased Bach airs and Il mio tesoro, from Mozart's Don Giovanni. Other programmed numbers were the Overture to Il Matrimonio Segreto by Cimarosa, Beethoven's Second Symphony and the Sinfonietta by Walter Piston. This last proved a composition of adequately balanced construction with pleasantly contrasted motifs in lyric and vigorous style. The playing of the group indicated cohesion and good proportion under the capable control of Mr. Christmann. M. C.

Donna Grescoe, Violinist

Donna Grescoe, violinist, who gave a recital on Feb. 3, impressed upon her audience that she is on the way to become a good artist if she perfects her technical equipment which is already remarkable and gives more time to her growth as a musician. She produces a nice, sweet, though small tone on her instrument, and has good fingers. Certain little flaws may be blamed on a natural nervousness. On the whole she fared better with showy pieces, such as the Wieniawski D minor concerto and the Saint-Saens Introduction and Rondo Capriccioso than with the more musically demanding numbers, among which was Bach's Sonata in G minor for solo violin. There it became evident that Miss Grescoe still needs time to ma-

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ture as an artist. The audience proved very appreciative and demanded encores. H. W. L.

Grace Castagnetta Plays

Improvisations, original compositions and musical "firsts" high-lighted Grace Castagnetta's recital Feb. 4. The pianist impressed her hearers with her studious musicianship as well as with technical skill. A subtle, perceptive artist, she displayed interpretative understanding and a warm, sonorous tone that was especially effective when held, without loss of carrying quality, to a controlled pianissimo. Miss Castagnetta's list included her own transcription of a Vivaldi Concerto Grosso, as well as two Scarlatti Sonatas, Beethoven's Sonata in E flat, Chopin's Sonata in B minor, and in the modern field offering the first New York hearing of Roy Harris' splendid settings of five ballads, the premiere of Norman Dello Joio's Nocturne and Alegria Na Horta, in which the player reached the peak of the recital's achievements. The improvisations on familiar themes and on a series of notes suggested at random by the audience did not fail to stir enthusiasm on this occasion as at others, Miss Castagnetta was awarded an ovation of applause for her clever mind and flexible delivery. M. C.

Bonelli in Song Program

Richard Bonelli, baritone of the Metropolitan Opera, was heard in a song recital for the first time in New York on Feb. 5. His program included arias by Handel, sung in Italian, and German, French, and English songs. Although the artist's diction was estimable in all four languages, and the phrasing careful throughout, the vocal performance was uneven. There were no edgy tones, yet the voice at times appeared wavering, the intonation occasionally insecure. The interpretation was warm and poetic in general, if there was not much shading and differentiation of mood, except in the French songs, where Saint-Saens's Les pas d'armes du Roi Jean was projected in a spirited manner. Ernst Victor Wolff gave a fine support on the piano. The audience was large and liberal in applause; the artist responded with several encores. H. F. K.

Times Hall

Musicians' Guild Opens

The first of four concerts was given by the newly formed Musicians' Guild on Jan. 20. The artists appearing were Lillian Fuchs, violist; Joseph Fuchs, violinist, and the Kroll Quartet; Leonard Rose, cellist; Frank Sheridan, pianist; Carlton Cooley, violist, and Frank Miller, cellist. The program included Beethoven's Quartet in F minor, Op. 95; Mozart's Duo No. 2 in B flat for violin and viola; Martinu's Sextet for two violins, two violas and two cellos, and Fauré's Piano Quartet in C minor. One of the high points was the playing of the Mozart Duo by Joseph and Lillian Fuchs, this talented pair demonstrating artistry of the first order. The interpretation blended technical mastery, beauty of tone, and stylistic security. The Kroll Quartet's playing was especially notable in the Martinu Sextet, with a finely coordinated and expressive performance. The entire evening was distinguished for virtuosity and musical excellence. W. A. T.

Marion Kerby in Folk Numbers

Marion Kerby, diseuse specializing in Negro songs and Kentucky Mountain tunes, on Jan. 26 delighted her audience with a varied program of selections familiar and unique. Some of the outstanding numbers were Rock de Cradle, Mary; The Cambric Shirt (first hearing); No Room at de Hotel; Redeemed; Aunt Dahlia's Fifteen Children with Bible Names, and the lovely My Lawd in the Garden. Raymond McFeeters, composer, was at the piano. Musical settings and arrangements heard were by Mr. McFeeters and Hamilton Forest. M. C.

Kisch-Arndt Presents Early Works

Ruth Kisch-Arndt has won a place for herself in Manhattan's music life for her artistic presentations of early music. On Jan. 19 the contralto headed a program of 15th, 16th and 17th century numbers, assisted by Erna Mann and Peter Buonconsiglio, violins; Morrie Brenner, viola; Erich Katz, recorder; Eva Heinitz, viola da gamba; Otto Deri, cello; and Ernst Victor Wolff, harpsichord. Notable numbers included an aria from A. Scarlatti's Amore e Venere for voice, violin, harpsichord and cello; the monologue from Monteverdi's Orfeo for the same combination plus viola; Buxtehude's lovely Jubilate Domino, for voice, viola da gamba, harpsichord and cello; and a group of Italian dances of the 16th century (voice and harpichord.) D. B.

Beata Malkin, Dramatic Soprano

Beata Malkin, dramatic soprano, was heard Jan. 28 in a recital of works by Durante, Scarlatti, Gluck, Brahms, Sibelius, Chasins, Tschaikovsky, Kossenko, the first American performance of an aria from the opera Rachel by Gliere, and Illiovich's Moods. In addition she sang a group of Russian songs. Mme. Malkin is a distinguished artist with fine interpretive powers and a rich, colorful voice which is so powerful that she could modify the weight on high tones with more pleasing results. When she sings more softly, one is able to appreciate its lovely, mellow quality. The singer's diction was clear even in English. The group of Russian folksongs showed the artist at her best, with warm expressiveness and exquisite beauty of tone. Arpad Sandor was the able accompanist. A.P.C.

Adelaide Abbot Sings

Adelaide Abbot was heard by a large audience on Feb. 3 in a program mostly of old classics, with a closing group of present-day English songs. This coloratura soprano's voice is sweet and clear, particularly in the *acuti*, though the lower tones were possibly not projected with the same ease and clarity. But her *fioriture* was brilliant and beautifully free. She was thoroughly at home in French, Italian and English. Fine violin obbligati were supplied for several numbers by Shulamit Silber, and Robert Payson Hill contributed excellent accompaniments at the piano. T. P.

Harry Adaskin in Novelties

Sonatas by John Weinzweig and Aaron Copland, and the Concerto by Paul Hindemith on the Feb. 2 violin program of Harry Adaskin, who had been heard here with the Hart House Quartet, were balanced by the romanticism of Chausson's Poeme. An unusual list for a debut, the selection marked Mr. Adaskin as a recitalist with the courage of his musical convictions. At the piano was Frances Marr, his wife. The two gave performance of artistry and balance, taste and spirit to the scores. The Weinzweig work, in one movement, was interesting and its merits were well brought out. D. B.

Maria Mendoza Appears

Maria Mendoza, who gave her New York recital Feb. 4, is one of those fortunate possessors of a lyric soprano voice which is equal to the sustained

(*Continued on page 33*)

THE CHAMBER MUSIC CONCERTANTE, flute, oboe, cello and harp, under direction of Michael Nazzi, was heard on Jan. 17 at Carnegie Chamber Music Hall in works by Loeillet, Berlioz, Telemann, Bach, Handel and Campioni. Mr. Nazzi, English horn player, has appeared as soloist with and member of the New York Philharmonic-Symphony. His daughter, Christiane, flutist, is the principal soloist of the Concertante.

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NYSTA Opens Series of Young Artists' Recitals

The first of a series of Young Artist Recitals presenting students of teacher-members of the New York Singing Teachers Association was held Jan. 31 in the Dalcroze Auditorium, City Center. Featured were Dianna Herman, soprano; Annajean Brown, contralto; David Seegmiller, tenor.

Miss Brown opened the program with a group of finely sung Caldara and Handel airs and lieder of Hugo Wolf in which her rich, voluminous voice made a splendid impression. Mr. Seegmiller skillfully combined an early Italian aria, the Purcell-Bantock, I'll Sail Upon the Dog Star, and three short Chinese Folk Songs. These last were learned incident to an army-sponsored preparation training for service in China. The young tenor has the heart-warming gift of audience appeal and scored a real success with interpretative delivery and a pure, floating pianissimo. Miss Herman also was applauded for her gift of emotional understanding and her ringing high notes. The three singers were equally commendable for clarity of tone and exceptional diction.

Sigrid Swing was at the piano for Miss Herman; Alice Wightman, for Miss Brown; Solon Alberti, for Mr. Seegmiller. An enthusiastic audience taxed the hall accommodations. This was an SRO night. M. C.

National Academy of Vocal Arts Gives Students' Concert

The National Academy of Vocal Arts, New York, presented its first student concert on Jan. 26 in Steinway Hall. The program was a diversified one. Several young singers with excellent vocal equipment showed generally that they had received substantially sound training in preparation for this recital. Deena Farber, mezzo-soprano, sang songs by Grieg, Schubert and Puccini and duets by Mendelssohn and Mozart with Sonja Ruby and Lee Cass. Murray Paladino, with a voice of good baritone quality, was heard in songs by Giordani, Burleigh and Pflueger. Evelyn DeBovis rendered difficult coloratura arias and songs by Arditi, Ponce, Huë and Offenbach, and Lee Cass, a splendid bass-baritone, contributed arias from Halevy's La Juive and Verdi's Simon Boccanegra and an American folksong. Sonja Ruby, soprano, sang Mignon arias and the Gretchaninoff Lullaby.

Hedy Suss was the able accompanist for all vocalists. The director of the National Academy of Vocal Arts is Arthur Lessac; Bernard Kwartin is head of the Voice Department. L. C.

Helen Chase Studios

The following singers were heard in interviews and songs over WNEW—Barbara Phillips, Adele Jakiel, Gloria Muller and Helen Mazure. Dorothy Wilson, mezzo, has been engaged for a lead in The Gondoliers, to be given in Buffalo, N. Y. Mary Soloway, soprano, appeared as soloist with orchestra in a program sponsored by a Medical Association, at Bossert Hotel, Brooklyn. Miss Soloway has appeared at the Marine Hospital, Staten Island, N. Y. Raymond Ross, baritone, was heard in Italian, French and English songs at the Barbizon Hotel. Mr. Ross, soloist at St. Luke's Church, New York, appeared as guest artist at a special service at the Broadway Tabernacle. He has been appointed a member of the faculty at the New York University. Ruella Curtiss, coloratura, was heard in songs with the Beethoven Club, Manchester, Conn., on Jan. 27. She will appear as guest artist for the Chaminade Club early in March. Wanda Rysz, coloratura lyric, with Luther Larson at the piano, appeared in recital at the Barbizon. Miss Rysz has accepted the position as soloist at St. Ann's Church, New York. Mildred Kingsley, soprano, filled an engagement as soloist with the American Legion Male Chorus in Syracuse, N. Y. She was re-engaged as guest soloist for the annual concert program sponsored by the Sigma Alpha Iota at the Syracuse College of Fine Arts. Helen Mazure, soprano, sang the role of Kate in the Pirates of Penzance at the Brooklyn Academy of Music in January. Other artist-pupils in the company were Jeanne Lee, Bruce Blaine, Wanda Rysz, Adele Jakiel, Edith Levat and Gloria Muller. Miss Mazure appeared as soloist with orchestra at the Waldorf-Astoria for the New York Chapter of the Army Transportation Association.

All of these singers are under the vocal guidance of Helen Chase who was recently elected a member of the Board of the New York Singing Teachers Association.

Alba Clawsno Presents Singers

Alba Clawson presented two artist-pupils in recital at her Metropolitan Studios, Jan. 26. In spite of the inclement weather, a large and responsive audience greeted Barbara Davis, soprano, and Russell O'Brien, baritone, with enthusiastic applause. Miss Davis programmed the Dove Sono aria from Mozart's Marriage of Figaro, the Mozart Alleluia, 18th century French songs and a group of Beethoven, Haydn, Purcell, Sinding and Hageman selections. Mr. O'Brien chose Mozart's Non piu andrai, the It Is Enough from Mendelssohn's Elijah, a fine group of songs in English by Charles, Dinsmore, Dunhill and Malotte; and a mixed group of Russian, English and classic numbers. The vocalists joined in two concluding, effective duets. Both singers displayed excellent schooling and assets of personality and vocal promise. Alice Wightman was the capable accompanist.

M. C.

Edith Henry Artist-Pupils Heard

Artist-pupils from the studio of Edith Henry are enjoying an active season. In Washington, D. C. Robert Nicholson, bass-baritone, was soloist in the Messiah at Constitution Hall, Dec. 17; Hilda Henderson, soprano, was engaged for the special Christmas service at Wesley Methodist; Robert Guy is soloist at Metropolitan Methodist. Other soloists in outstanding choirs are Donald Taylor, tenor, at St. Luke's Chapel, singing The Messiah there Dec. 15 and at Memorial Church, Rhinebeck, N. Y., Dec. 22; Mr. Taylor is also tenor soloist at the Temple in Poughkeepsie. Wilbur Viebrock, heard in the tenor arias of the Creation with the John Harms Chorus at the Brooklyn Museum and broadcast, WNYC, Jan. 19.

Recitalists appearing include Kathleen Powell, mezzo-soprano, at Princeton University Graduate College, Jan. 20, for the Princeton Music Club; James Bird, tenor, heard in the Young Artist Series, Plainfield, N. J.; Jeanne Busoni, lyric-coloratura soprano, at the Waldorf-Astoria, Dec. 17.

Currently in the theatre are Charles Wood, tenor, in Sweethearts; Robert Carlson, bass, in Finian's Rainbow.

Robert Tabori Singers Appear

Robert Tabori presented several of his artist pupils in recital at his studio Jan. 26, including previously heard singers, James Powell, baritone, Helen Spina, lyric-soprano, Rachel Meltzer, dramatic soprano, and Edmond Vellanti, baritone, making his first appearance with the group.

Programmed were arias from the scores of Wagner, Korngold, Gounod, Verdi, Ponchielli, Rossini and Puccini. Classic numbers were represented by selections from the early Italian and the Handelian era. French songs by Massenet and Hahn; English compositions by Hageman, Huhn, Clarke and Rogers; lieder of Schubert, Strauss, Loewe, Brahms, Rubinstein and Mendelssohn. The comprehensive list displayed some fine voices and artistic gifts among the young singers, and evidenced a commendable extension in the field of repertoire. At the piano were Ludwig Greenbaum and Mr. Tabori. M. C.

EUGENE ALBERT,
16-year-old pianist-winner of this year's Young Students Contest, will play the Beethoven C Major Concerto with the J. C. H. Symphony Orchestra on March 2 at the Jewish Community House in Bensonhurst, Brooklyn. He is a pupil of Dorothea Anderson La Follette.

Salzburg Scholarship Proposed

The Friends of Salzburg Festivals, Inc., organized last year, gives a Gala Concert on Feb. 16 at the Metropolitan Opera House, the proceeds of which are to be used for the establishment of a Scholarship Fund. It is proposed to hold a nation-wide contest and finally choose about 20 young American artists, vocalists and conductors, for a six weeks course of training at the Mozarteum Academy in Salzburg coupled with public appearances. A tourist trip is now being arranged for the Salzburg Festivals, from July 27 to Aug. 31. The American Salzburg Scholarship Fund will function under the auspices of the Friends of Salzburg Festivals of which Basil Harris is president and Bruno Walter vice-president. The honorary committee consists of the following: General Mark W. Clark; Leopold Figl, Chancellor of Austria; Basil Harris, president of the Friends of Salzburg Festivals; Dr. Ludwig von Kleinwaechter, Austrian Minister to the U.S.A.; Lotte Lehmann; Mayor William O'Dwyer; Karl Renner, President of Austria; Bruno Walter; Thornton Wilder and Daniel P. Woolley, president of the Austrian Chamber of Commerce of the U.S.A., Inc.

2nd Midwestern Conference On School Music Held

The second annual Midwestern Conference on School Vocal and Instrumental Music at Ann Arbor, Mich., Jan. 17-19, discussed Raising Musical Standards as its theme. Sponsored by the Michigan School Band and Orchestra Association, the Michigan School Vocal Association, and the University of Michigan, the conference featured also performance clinics and presentation of recommended teaching procedures.

STUDIO NOTES

Lotte Leonard will give a course in Song Interpretation and Repertoire Building on Wednesdays at the Steinway Building.

"The Kellogg Gems," under Lucile Kellogg, gave a concert on Jan. 27 in the 63rd St. YMCA. Dorcey Smith, pianist, William McGrath, tenor, and Lucille Burnham, accompanist, appeared on the program.

Rose Raymond presided at the Jan. 9 meeting of the Associated Music Teachers League at Steinway Concert Hall. "How Important Is Rhythm?" discussed by Carl M. Roeder was followed by a group of songs sung by Florence Paul, assisted by Milicent Frances Kleckner at the piano, and a group of piano solos played by Thomas Richner.

Toska Tolces will teach two courses in the evening and extension sessions at Hunter College during the spring sem-

ester, A Survey of the Literature of the Keyboard from Bach to Debussy, and Music Therapy. First sessions began on Feb. 24 and 20 respectively.

Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, was named head of the orchestra department of The Curtis Institute of Music and conductor of the Curtis Symphony Orchestra.

The first faculty concert of The Philadelphia Conservatory of Music will be held on Feb. 18 at Witherspoon Hall. Featured on the program will be the first Philadelphia performance of Boris Koutzen Duo Concertante, played by Mr. Koutzen, violin, and Inez Koutzen, piano, other artists participating are Dorothea and Vincent Persichetti, piano, Elsa Hilger, cello, William Bliss, violin, and Samuel Roens, viola.

Second in a series of faculty concerts by the Mannes Music School was a piano recital by Josef Raieff on Feb. 3 in the Concert Hall of the School.

The Composers Press offered a program of music for the piano at the Haubiel Studios on Jan. 26. Assisting artists were Ann Chenee, May Etts, Charles Haubiel, Ethel Glenn Hier, Lewis Lane, Florence Morey, Harold Morris, Elizabeth Oldenburg, Rose Raymond, Augusta Tollefsen, Raissa Tselentis, Robert Whitney. The same organization presented Dorothea Lawrence in The Land of Make Believe, a lecture recital featuring Charles Haubiel's Mother Goose Songs, on Feb. 2.

Siegfried Landau directed Contemporary Trends in Jewish Song, a program presented by the Metropolitan Music School over radio station WNYC on Feb. 3. Soloists were Betty Gladstone, soprano, and Rev. Merrill Fisher, baritone.

Rachelle Shubow, pianist, gave a musical at her studio, presenting her junior pupils recently.

Pupils of Alfred Stobbi-Stohner offered Humperdinck's opera Hansel and Gretel at the Battle Hill School in White Plains, N. Y., on Jan. 10, by The Matinee Opera of New York under the auspices of the P.T.A. of the school.

The Trustees of the Frank Huntington Beebe Fund for Musicians will receive applications for scholarships for foreign study during 1947-48. Application forms and further information may be obtained upon request to the Secretary of the Fund, 290 Huntington Avenue, Boston 15, Mass. Forms must be in the hands of the secretary not later than April 1, 1947.

Primrose to Head Berkshire Chamber Music Dept.

William Primrose, violist, will head the chamber music department of the Berkshire Music Center, Tanglewood, Mass., during this summer's six-week series. He will also be guest soloist for a weekend "A" series, playing Berlioz's "Harold in Italy" with the Boston Symphony, Koussevitzky conducting. At the close of the Festival, Primrose will do a six-week tour of England and Scotland, returning in October to begin his 1947-48 American tour with the Philadelphia Orchestra, under Ormandy, playing the American premiere of the Sowerby Poem for Viola and Orchestra.

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Connecticut Symphony Formed

Launching the newly organized Connecticut Symphony Orchestra, a reception attended by well-known personalities in the music world, was given on Jan. 26 at the home of Mr. and Mrs. Carlyle Bennett in Westport, Conn., to meet Daniel Saidenberg, its conductor, and Paul Bernard, concertmaster. A musical program was presented by William Hargrave, Metropolitan Opera bass-baritone, accompanied by Goldie Snyder, and Igor Kipnis, pianist, son of Alexander Kipnis, Metropolitan Opera basso.

The founding of the Connecticut Symphony Orchestra is widely regarded as a milestone in the cultural development of Connecticut, particularly of Fairfield County. Col. Herman W. Steinkraus of Westport, president and chairman of the board of the Bridgeport Brass Company, as chairman of the orchestra's board of directors, announced that its premiere concert will be given in Bridgeport on Feb. 26, and another held in Stamford on Feb. 27. Subsequent concerts in the same cities, and at the earliest possible date in other cities, will be announced to complete the winter-spring series of 1947.

Plans are also well under way for a series of eight weekly summer "Pop" concerts, to be presented in each of the cities named. The summer concerts will be given out of doors, in places suitable for the accommodation of large audiences. Close study of the prospects indicates that this series will be capable of producing substantial income for the orchestra.

In commenting on the selection of conductor, Mr. Steinkraus said: "Many conductorial names were submitted to the board of directors, but the unanimous choice was Daniel Saidenberg, primarily because he is young, with a fine record as a musician and well recognized performer. He is also a resident of Redding, in Fairfield County."

Utica Has Flourishing Music Activities

UTICA, N. Y.—Roland Chesley's Great Artists Series for 1946-47 has already presented Artur Rubinstein, Fritz Kreisler, the Icelandic Singers, a joint recital by Frances Greer and Robert Merrill, and the Baltimore Symphony conducted by Reginald Stewart; the Original Ballet Russe is scheduled for March 17.

Actively engaged in Utica's music life is the Utica Civic Musical Society, which includes the Utica Civic Orchestra, Utica Civic Chorus and Utica Civic Symphonic Band. Franklin Ely is president of the society, R. Stuart Andrews, chairman of the board; and Berrian R. Schute, director of music at Hamilton College, is the society's conductor. For the December orchestra concert the soloist was Percy Grainger. Two more orchestra concerts have been scheduled for February and March. For Music Week the society will present Verdi's Requiem with chorus and orchestra and New York soloists.

The B-Sharp Musical Club, of which Mrs. Tracy Humphrey is president, is promoting music events with the city's leading musicians.

DePaur Infantry Chorus Here For Tour

The DePaur Infantry Chorus, which makes its first tour of the United States next season under the direction of Columbia Concerts, has arrived in this country from Europe where it completed a tour of 2,500 concerts for the United States Army and the USO. The chorus of 35 Negro "doughboys," which was organized in 1943 by Captain Leonard DePaur under Army auspices, has been separated from the service and is remaining intact as a concert attraction.

Kostelanetz to Commission U. N. Symphony Score

André Kostelanetz is to commission the creation of a new symphony to be premiered at the opening of the United Nations headquarters in Manhattan. Selection of the composer is being decided upon by Mr. Kostelanetz.

Other works commissioned by Mr. Kostelanetz have been A Lincoln Portrait by Aaron Copland, Portrait for Orchestra — Mark Twain, by Jerome Kern and the Mayor LaGuardia Waltzes and Canons for Dorothy Thompson by Virgil Thomson.

Petrillo Promises Free Concerts From AFM Disc Revenues

The American Federation of Musicians will take some of the funds in its treasury derived from royalties paid by recording companies, and will use it to pay its member musicians who will give free concerts in the United States and Canada, James C. Petrillo, president of the AFM, announced on Feb. 8. The union has appropriated $1,651,158 from its recording and transcription funds and will divide it on a per capita basis among 707 of its locals, each of which will determine its own program of public entertainment, subject to approval of the international executive board, he said.

Spalding Officer of Honor Legion

Albert Spalding was advanced to the rank of Officer of the Legion of Honor of the Republic of France in Boston on Jan. 29. The honor was conferred by the French Ambassador Henri Bonnet for his contributions to international music and international culture.

N. Y. Concerts

(*Continued from page* 31)

legato of the classics, the weight of lieder and the subtle shading of the French and modern Italian. The voice is notable for range, smoothness and a warm tonal color which retains clarity and distinct diction under all dynamic demands. Miss Mendoza deserves citation also for her selectivity in program material and her musicianly approach.

Listed on her program were the opening Bach air, Come make my Heart Thy Home; a group of lieder by Brahms and Strauss; three Marx songs; the Casta Diva from Bellini's Norma; Debussy and Turina compositions and an English group comprised of The Bird (first performance), by John Duke, Walk slowly dear, by Courtland Palmer, and Stressa, Wintter Watts' lovely dramatic song. M. C.

Carnegie Chamber Music Hall

Lucille Anderson Heard

Lucille Anderson, composer-pianist, was heard in a program of her original compositions in Carnegie Chamber Music Hall, Feb. 2. She was assisted by Marjorie Hamil, soprano, Charles Hale, tenor, Wesley L. Robertson (Ish-ti-opi), baritone, Jean Swiller, cellist, and the Star Gazer, a reader. Selections included songs for children, songs for concert, sacred airs and spirituals. An interested audience attended. M. C.

Julius Leon at Piano

Julius Leon, pianist, gave a recital on Jan. 31, playing Scarlatti, Beethoven, Chopin, Debussy, Prokofieff and Franck works and including the first New York performance of Six Dance Studies by Mark Wessel. The artist possesses fine musicianship, technic and understanding of his selections. The hall was filled with an enthusiastic audience. D. B.

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Cross-Country Orchestra Tour

(Continued from page 7)

The conductor supplements the relaxation of walking with his dog, by playing chess and French and Chinese checkers. But the most enjoyable reaction from taxing rehearsals and public performances he finds in being "read out loud to, particularly from the Old Testament book of Isaiah and the Psalms."

Summer Conducting School

Every summer Monteux retires to his summer home at Hancock, Maine, where he enters into the simple pastimes of the townspeople as naturally as he forms his own life in San Francisco. In addition he watches the development of young conductors who follow him to Hancock every summer and studies repertoire for the following season. The latter activity includes the perusal of new scores by contemporary composers, whose works, if chosen for performance, receive the same meticulous consideration and memorizing which Monteux bestows upon the classical repertoire. Occasionally he makes excursions to Robin Hood Dell, Philadelphia, Ravinia, Ill., or New York City College's Stadium to conduct a few summer concerts.

Known to all the residents of Hancock and country folk as "Pierre," he and Madame Monteux join with the congregation of Union Church on Sundays in "making a joyful noise unto the Lord." He has, in short, become as much at home in Hancock, and is as much a "Maineac" as Madame Monteux, whose family home and birthplace it is. It follows naturally that a man who has mastered the art of simple living as he has the intricacies of a most difficult profession, with consummate ease, is "terrifically healthy, has never missed a concert or rehearsal in his life" and that his doctor, who like the oriental physicians is employed, it would seem only to keep him well, reports that "he is like a man of forty-five as far as blood pressure and heart count show."

No Rehearsal Tyrant

The last years of the war during which Monteux has been unremitting in his efforts to meet the demands of his regular professional activities in addition to taking music to men in the armed forces, have been greatly saddened by the tragedy of the killing of seven members of his immediate family by the Nazis, during the occupation of France. But Monteux, a Chevalier of the Legion of Honor, an American citizen since 1942, bravely faces a future, undaunted in spirit which more vitally concerns the lives of his four children (2 girls and 2 boys) and his seven grandsons and two granddaughters, "with two more expected," in the land of his love and adoption.

In rehearsal, *Maitre*, as he is affectionately termed by his players, is always careful not to offend anyone. If he has a criticism to make, he does it as gently as possible, never raising his voice. At one rehearsal, a trombonist had brought a candid camera, and snapped a shot whenever possible. A few measures' rest in his part, and out came the camera for a shot or two. This finally annoyed Monteux and, when he had occasion to make a correction in dynamics, he said: "At this passage, the 'celli a little louder; the violins a little more *piano*, and—*no photos, please!*"

SOLVEIG LUNDE,

on an extensive concert tour of the United States and Canada, appeared in January in major cities from California to North Bay, Can. One of her engagements was in the Beethoven Concerto No. 1 and Walter Piston's Concertino for Piano and Chamber Orchestra with the Musical Arts Society of San Diego under Nikolai Sokoloff. She has been engaged by the San Francisco Symphony for next season.

Malko Returning for Tour Abroad

Nikolai Malko, conductor, who recently returned from an extensive European trip, is soon flying again to Europe, his first appearance being with the Royal Philharmonic in London in the Albert Hall. In February Mr. Malko will be guest conductor of the Hallé Orchestra in Manchester and other cities (18 concerts). In March he will tour Italy (Florence, Milan, Turin, Bologna and other cities). At the end of March he will be in London again to make recordings for His Master's Voice.

Landowska to Give Bach Series at Town Hall

Wanda Landowska has accepted an invitation from Kenneth Klein, Town Hall's Concert Department Manager, to perform J. S. Bach's forty-eight Preludes and Fugues of The Well-Tempered Clavier. The First Book will be covered in three harpsichord recitals next season on Wednesday evenings, Feb. 11, 18, and 25, 1948. The Second Book on three future dates to be announced. The series will be sponsored by Town Hall's Music Committee, of which Walter W. Naumburg is chairman. Series subscriptions are available now.

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Ray Lev's Engagements

Since Oct. 1, Ray Lev, pianist, has been soloist with symphony orchestras three times, made several radio broadcasts and given over 25 recitals on tour, one of them a concert in Boston's Symphony Hall. Her annual Carnegie Hall recital was on Nov. 8. In the spring she fulfills engagements along the eastern seaboard from Canada to Florida.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. Boston Symphony, CH, A; Indianapolis Symphony, CH, E; Poldi Mildner, pianist, TH, A; Henrietta Lovelace, soprano, TH, 5:30 p.m.; John Harms Chorus, TH, E; American-Soviet Music Society, TIH, E.

Feb. 16. Philharmonic-Symphony, Bruno Walter conducting, CH, A; John Feeney, tenor, CH, E; Luise Vosgerchian, pianist, TH, A; New Friends of Music (Gordon Quartet, Frank Sheridan, pianist), TH, 5:30 p.m.; Felix Witzinger, pianist, TH, E; Sylvia Marlowe and the Boston Society of Ancient Instruments, CCH, A; Martha Pollack, pianist, CCH, E; Ada Osborne, soprano, TIH, E.

Feb. 17. Jacques Thibaud, violinist, CH, E; Bach Circle of New York, TH, E.

Feb. 18. Nikita Magaloff, pianist, CH, E; Otto Amsden, pianist, TH, A; Ruth Riculfi, contralto, TH, E.

Feb. 19. Leonard Shure, pianist, CH, E; Joseph Raieff, pianist, TH, E.

Feb. 20. Philharmonic-Symphony, Stokowski conducting, Hortense Monath, pianist, soloist, CH, E.

Feb. 21. Philharmonic-Symphony Stokowski conducting, Hortense Monath, pianist, CH, A; New York Chamber Orchestra, CH, E; Olga Coelho, soprano and guitarist, TH, E; Joseph Martin, pianist, CCH, E; NAACC, TIH, E.

Feb. 22. Philharmonic-Symphony, Stokowski conducting, Jesus Maria Sanroma, pianist, soloist, CH, E; Maxim Panteleiff, baritone, TH, A; Salvatore Mario de Stefano, harpist, Ardith Walker, cellist, Jimme Jeanne Haward, soprano, TH, 5:30 p.m.; Maurice Wilk, violinist, TH, E; "Music at Midnite," TH, 11:30 p.m.

Feb. 23. Philharmonic-Symphony, Stokowski conducting, Jesus Maria Sanroma, pianist, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Harold Rubens, pianist, TH, A; New Friends of Music (Gordon Quartet, Rudolf Firkusny, Clark Brody, Golzer, John Barrows), TH, 5:30 p.m.; Reid Nibley, pianist, TH, E; Anita Goldin, pianist, CCH, A; Ruth Rooney, soprano, TIH, A; Hilda Kosta, contralto, TIH, E.

Feb. 24. Marcel Hubert, cellist, and Thomas Scherman, conductor, CH, E; Bernard Milofsky, violist, TH, E.

Feb. 25. Philadelphia Orchestra, CH, E; Bertha Melnik, pianist, TH, E; Herbert Greene, pianist, CCH, E.

Feb. 26. Gregor Piatigorsky, cellist, CH, E; Griller Quartet, TH, E; Freda Cluff, soprano, TIH, E.

Feb. 27. Philharmonic-Symphony, Walter Hendl conducting, CH, E; Jane Pagels, pianist, CCH, E.

Feb. 28. Philharmonic-Symphony, Walter Hendl conducting, CH, A; Rudolf Firkusny, pianist, CH, E; Myron Sands, baritone, TH, E.

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PM,
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Paul Loyonnet, the distinguished French pianist who made an excellent impression at his American debut last Fall in Town Hall, gave his first Carnegie Hall recital Saturday afternoon. Again there was no doubt that he is a sound and thoughtful musician, a mature and seasoned artist of the first rank. That he is also a fearless and uncompromising one may be gathered from the program he chose to play on this occasion—probably the most solid and formidable single list of piano works to be offered here this season . . .

Photo by Richard Ariess

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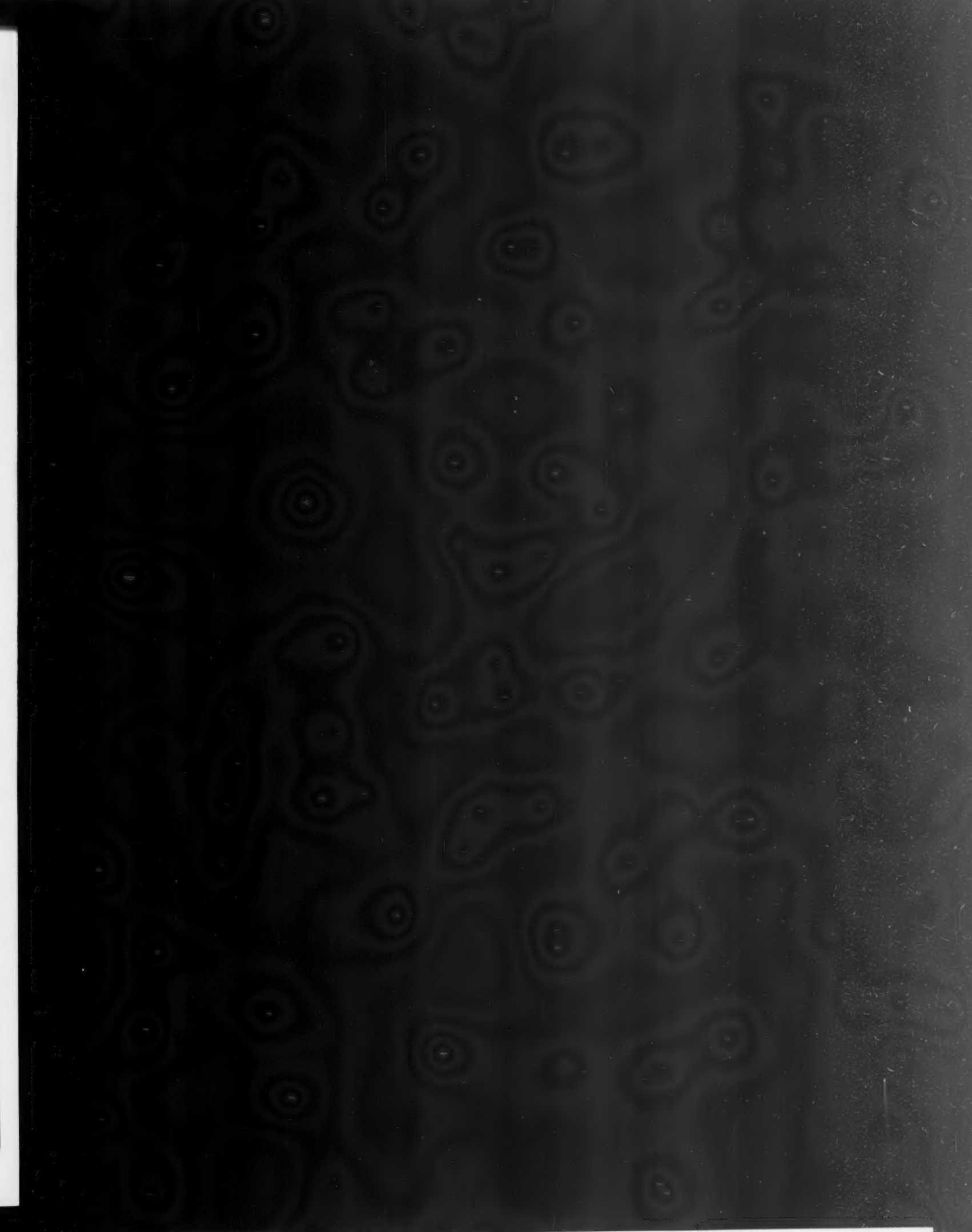
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